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A Study of Musical Talent; Illustrated
from Life

By CONSTANTIN VON STERNBERG

THE views of "musical talent" which experience has developed in my mind and which I have not hesitated to express in these columns many times before, have been newly strengthened recently by an occurrence so striking, so uncommon, that it may well interest any musician and music-lover to hear of it.

By way of preface to the story, let me repeat that the definition of "musical talent" offered by the dictionaries appear to me very superficial, and in some respects, incorrect. Far from believing that musical talent is a "rare" gift of nature, I hold that it is given to every normal person, as well as to most animals and birds. Executive ability presupposes a certain natural aptitude, to be sure. But this natural aptitude assists only on the purely mechanical side of the art, on the side of mere craftsmanship, on the elementary phase of art. If, therefore, all persons who study music do not develop into great artists, it is seldom—If ever—for the lack of this natural aptitude, nor for the lack of any gift of nature that could be regarded as specifically musical, but rather because of the want of qualities of a thoroughly general nature—look of general intelligence, of will power, of character, strength or some such general trait. Natural inclination has, no doubt, a great deal to do with the choosing of music as a profession; but the liking for music could not very well be called a rarity. Could it?

If music is one of the modes of expressing our inner life—and what else is it?—then inclination, aptitude, keen hearing, memory, rhythmic feeling, tone sense and all the rest of the artistic touchest will not make an artist unless the main thing is there: that which is to be expressed; namely, the inner life itself! The fulness or emptiness of this inner life has nothing whatever to do with hands and ears, but is determined by the degree of one's general intelligence, by the power of the mind to see things in their proper interrelation, and is aided by temperament. This disposes of the grotesque idea that a silly or shallow person may still have great musical talent.

If art is to interpret life, then the artist must first of all have a grasp upon life itself before he can interpret it. He must fashion it with his reasoning and his feelings. The proportions in which these two elements are employed determine the character, the merits—and, I think, also the style—of his work. Cause and effect. Nothing else.

And now to my story. It being something of an indiscretion, I shall try to mention no names.

I have a dear friend with whom I have spent most of my summer vacations for a number of years past. He is an artist by the grace of God; a musician of such stupendous achievements as defy all explanation through such commonplace phrases as "musical talent." (Wouldn't you like to know his name? Now, wouldn't you?) Well, we were recently to-

gether on the shore of the Baltic when, one day, in the course of our talk, he said:

"I feel very much like writing another piano-concerto."

"But," I interposed, "your first and second ones are still unpublished."

"No matter," he went on, "I'd rather keep them a few years at home. You see, one learns every day more and more about orchestration, and one can improve matters here and there while the works are in manuscript. Once printed, things are fastened for good and ever."

Coming from the bench I noticed, however, no preparations for the writing of a new concerto and it was not until the next morning that I realized the seriousness of his resolve, when he asked me to shift for myself for a time while he would saunter off to some lonely spot on the beach. He said:

"I sat at my left, speechless with wonderment. Not being altogether an 'outsider' to composition in its various forms and types, nor to orchestral treatment, it takes a great deal to astonish me; but I was riveted to my chair. Soon, however, I quite forgot to wonder, because the beauty of the composition itself engaged my interest to the exclusion of any other feeling."

Away flew his pencil, from note to note, from group to group, now up to the woodwind lines, now down the strings, now to the brass and when all else was done on that page, then came the piano part, with all its full chords, endless, intricate passages, runs, etc., just as if he were copying it all from an invisible sheet before him. Once in a while he would ask me if the piece would not "suck out" too much here, or whether the flute's low note might not be lost amid its environment, or some such question which, frequently, I had to answer affirmatively. But,



JOSEF HOFMANN and CONSTANTIN VON STERNBERG.

MUSICIANS BURIED IN WESTMINSTER ABBEY

Most Americans are aware that the mortal remains of many distinguished persons lie beneath the altars of Westminster Abbey, and that among the great ones who have thus been honored are kings and queens and a sprinkling of statesmen, scientists, soldiers and sailors; poets, too, have been singled out for similar distinction, and the "Poets' Corner," which is set apart for them, must be known to many a reader of this journal. But it may be new to musical persons to learn that several English musicians are buried in the Abbey and in the adjoining cloisters. Chief among these are Purcell, Sterndale Bennett, Croft, Handel, Arnold, Balfe, John Row, Captain Henry Cooke, Christopher Gibbons, Clement, Pelham Humphries, William Shield, John Wilson and James Turle.

Purcell, who is, perhaps, the most important of those mentioned, had no gravestone until quite recently, though the position of his grave was, fortunately, known to the Abbey authorities. The omission is now rectified, and a very modern slab of dark stone draws attention to the spot where the bones of this truly great man rest. The inscription is in Latin, and the epitaph, which is placed high up on the wall, almost at level of sight, reads as follows:

"Here lies the body of Purcell, Esq., who left this life and has gone to the blessed place where only his harmony can be exceeded.
Obiit 24 die Novembris, Anno Domini 1695.
Anno nativis 37, Anno Domini 1658."

It should be borne in mind that Purcell was appointed organist at the age of twenty-eight—while he was still a pupil of the worthy Doctor Blow, who resigned that his young friend (for whom he had conceived an extraordinary affection) should remain, and returned to which his skill entitled him. Upon the post becoming vacant, the good Doctor was again invited to fill it.

Close to the grave of Purcell is the slab which commemorates the virtue of Doctor Blow—whose "services" and other church compositions are to this day used by the present organist, who also is a Doctor of Music. The slab (which is let into the wall) is a fine specimen of its kind, and, as befits the monument to so important a person, takes up a considerable amount of space. The inscription runs:

"Here lies the body of JOHN BLOW, Doctor in Music, who was organist, composer, and Master of the Children of the Chapel Royal for the space of 35 years, in the Reigns of King Charles the 24, K. James the 2d, K. William and Q. Mary and Her present Majesty Q. Anne; And who was organist of the Collegiate Church about 35 years. He was scholar to the Excellent Musicians Dr. Charles Gibbons and Master to the famous Mr. H. Purcell, and most of the eminent Masters in Music since. He died October 9th 1788 in his 69th year of his age. His own musical compositions (especially his church music) are a far nobler monument to his memory, Than any other can be raised."

It is interesting to note that this appreciation was written just over one hundred and seventeen years ago, and that the foot of the slab is embellished by an open book showing a "Canon of 4 parts composed by Dr. John Blow."

Next to the tablet upon which is inscribed Purcell's epitaph is a monument to Balfe, whose "Bohemian Girl," so far from handicapping him, convinced the power—that his chief credit to fame rests thereon, for the monumental sculptor who had charge of this work of art has placed the title of this remarkable opera in a prominent place. Balfe has not,



By GEORGE COUL.

however, been favored with an epitaph; the inscription merely gives the baldest details:

"MICHAEL BALFE, Born in Dublin, 5th May, 1816. Died at Rowney Abbey, Hertfordshire, 20th October, 1870. Knight of the Legion of Honor of France, Commander of the Order of Charles III of Spain."

Nor did he think fit to compete for the privilege of dubbing himself "Mus. Doc." Sterndale Bennett, a musician of a different caliber, though hardly of great importance, is interred in the same aisle. As in the case of Balfe, no epitaph exists to perpetuate his praises. His obituary notice reads:

"WILLIAM STERNDALE BENNETT, Musician, Born at Sheffield, April 18—1816. Died in London February 1, 1875."

Doctor Arnold, whose slab is close to Sterndale Bennett's, evidently was esteemed by his admirers, for he is accorded an epitaph which is highly eulogistic—though it cannot compare with Doctor Blow's. The above slab and tablets are to be found in the building near the main entrance.

Handel's grave (which is to be seen in the South Transept) shows his coat of arms and the inscription: "Born 23 February 1684, died 24 April 1759." It is surrounded by a monument—the monument (which is evidently a monument) that he might be forgotten and the forethought to commission the sculptor Ronillie to execute, leaving, it is said, \$3,000 for the purpose."

The remaining graves are in the cloisters. The first which attracts attention is that of Clement—whose quaint pianos are so prized by connoisseurs. The slab is aptly inscribed:

"MIZIO CLEMENTI, called the father of the Pianoforte; his fame as a Musician and Composer acknowledged throughout Europe secured him the Honour of a public interment in this Cloister. Born at Rome 1752, Died at Evesham 1832."

Next to Clement's grave is that of William Shield. His tombstone bears the short inscription:

"WILLIAM SHIELD, Musician and Composer, Born March 5th 1743, Died Jan. 25th, 1820."

A little further on is the resting-place of John Wilson, who died a little under two hundred and thirty-two years ago, and of whom his biographer says:

"JOHN WILSON, Doctor in Music here interred, died February 9th 22, 1679. Aged 78 years, ten months, and 17 days."

*A more extended notice will appear in the issue for January, 1906.

The last of the cloister graves is that of Turle, who was appointed organist to Westminster Abbey before he was out of his teens—and shortly after Waterloo was fought. Writes his chronicler:

"IN MEMORY OF JAMES TURLE, For more than fifty years Organist of Westminster Abbey and Master of the Choristers. Born 5 March, 1802, died June 28, 1880."

At the foot of the inscription is a scroll, upon which a few bars from one of Turle's compositions figure.

A few details concerning the life and work of these people may be of interest, especially as they are not generally known. It is stated that Purcell, or Purcell, as Pears spelled the name, composed anthems when quite a child, and that he handed the ever green "Dido and Aeneas" to the manager of the theatre, at which it was produced, at an age when the modern composer has barely commenced his studies. He also was a prolific writer of odes, one of which "An Ode, or Welcome Song for His Royal Highness on his return from Scotland," was intended for the delectation of the Duke of York. Indeed, Royalty could scarcely go a journey without the enterprising Purcell, turning the occasion to account—by proving his loyalty. Lord Mayor, too, served the young man's purpose, the inauguration of civic dignity in 1682 having inspired him to compose an ode for the occasion. A few years later he made a close study of the Italian school, and contributed twelve sonatas, in which he closely followed the method employed by his foreign contemporaries. In his preface to the volume, he says: "For its author he has faithfully endeavored a just imitation of the most famed Italian masters principally to be the serious study and gravity of that sort of music into vogue and reputation among our countrymen, whose humour 'tis time now should begin to loathe the levity and baldrash of our neighbours." History deprecates not it "our neighbours" resented the means which he took to mark his disapproval of their "levity and baldrash."

Thing of the task involved by composing odes upon odes, he turned his attention to another form of money making. Being organist of Westminster Abbey, he let places in the organ loft to persons who desired to witness the coronation of William and Mary. No sooner was the ceremony over than the authorities called upon him to perform. He was obliged to resign his post, threatening him with dismissal. At first he refused to do as he was bid, but afterwards, coming to an understanding with the Dean, he was permitted to retain his post. His thoughts again being directed to music he composed the charming rondo "A Tempest from Love's Sickness to Fly"—an air which on the lips of a tenor, or light baritone, with a flexible voice, is as delightful as anything of the kind ever written. Though modest—or, at all events, modest as a composer, Purcell, when commanded by any highly-placed person to play a piece inferior to one of his own, seldom failed to assert his dignity. He also may be remembered as having established the present form of English ballad opera.

Sterndale Bennett, like most British composers who existed fame in the nineteenth century, was knighted, and as well as a man of "good address," unassuming and well-bred, he was decidedly an acquisition to the roll of musical knights. In addition being a Doctor of Music he was an M.A. and a D.C.L., and, unlike many teachers, he possessed in abundance the musical temperament, and a sense of the musical fitness of things. In early life he was struck with the beauty and freshness of Mozart's immortal compositions, and such was his love of the master's works that to the end of his days he held



PURCELL.

John Blow's chief claim upon the indulgence of the different of today lies in his capacity to make for him is responsible for fourteen church services, about a hundred anthems and innumerable glees, duets and songs. He was, as one historian aptly put it, "a very voluminous composer." Christopher Gibbons, like the valiant Henry Cooke, a soldier before he held the post of organist of Westminster Abbey. Though he was a Doctor of Music he does not appear to have impressed the public of his day with a sense of his importance as a composer. He was, however, a tolerable organist, and in that capacity afforded satisfaction to the ecclesiastics with whom he was brought into contact.

Muzio Clementi, though professionally a pianist, also was an organist, a composer and a teacher. His success in London was assured from the very first, and within seven years of his arrival he was appointed conductor at the Italian Opera. He afterwards became a piano maker, and to this day English manufacturers speak of his inventions, and it is supposed, continue to apply them.

William Shield, who began life as a boat builder's apprentice, had, at his death, one of the most valuable musical libraries in England. Several of his songs—such as "The Thorn," "And Thy," "The Arcturion," are still sung, the latter being a favorite with Sankey.

"Don Giovanni" and "Le Nozze di Figaro" to be the best of scores ever written. It is claimed (by the personal friend who wrote eulogistically of him) that he was "a musician's composer," and that "the enjoyment which his works do convey, the language which they speak, to those who rightly apprehend it, is of a very rare and subtle description, and one to which there is no precise parallel in the art of any other composer." It is also asserted by those who remember him that his lofty ideas did not permit him to tolerate Handel's music, and that he would not allow it to be played by his pupils. Of his sixty-four published works—among which are included several songs—hardly a single composition is heard nowadays.

Doctor Samuel Arnold, who was educated at the Chapel Royal, under Dr. Nares, a composer who was more fortunate than musically, achieved no less than forty-three operas in the space of thirty-seven years, thus almost rivaling Donizetti.

William Croft (or Crofts, as the name was sometimes written) was one of Doctor Blow's numerous pupils. He is best remembered as a composer of a number of anthems, and as having proved himself an excellent school master when in charge of the choir boys of the Chapel Royal. It being part of his duty to teach them reading, writing and arithmetic.

William Michael Balfe began his musical career as a "prodigy," having, at the age of seven composed a polka for orchestra. As a young man, he had no good fortune to attract the attention of a wealthy Italian, who took him to Italy—and paid for his lessons in harmony and counterpoint. Had the young Irishman not found for himself a patron he might have remained unknown, for he had no further means or influence. The late Mr. Edward F. Rimbault is responsible for the extraordinary statement that Rosini offered Balfe the post of "principal baritone" at the Italian opera, Paris. "On condition that he should take a course of preparatory lessons from Bolognini." Mr. Rimbault does not say how long the principal baritone found it necessary to study before venturing to make his debut at the critical Parisian audience, but he speaks of the rising genius as having successfully passed the ordeal. The opera chosen for this auspicious occasion was (according to some authorities) "Figaro," but as Mr. Rimbault does not mention the name of the composer it may be taken for granted that he means "Le Nozze di Figaro." Balfe produced a number of his operas at Drury Lane—and at Her Majesty's—among them being "La Gitan," an Italian version of "The Bohemian Girl," in which Giulini sang. It is said that he once took the part of Count Arnelmi at rehearsal, and that upon the leaders of the orchestra taking issue at his criticism of the way in which a certain passage for the violin was rendered, Balfe came into the orchestra and gave the violinist a practical illustration of how it should be played. Upon another occasion this versatile musician left the orchestra where he was playing the viola—for the stage, to take the place of a baritone who had failed to satisfy the conductor.

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John Wilson is one of the few English singers who has been accorded the honor of a public funeral, while he furnishes the only instance of a printer having developed into a successful tenor. In 1838 he found favor in America, his visit to the principal towns in the States proving a complete financial and artistic success.

Captain Henry Cooke, who was organist of the Chapel Royal in the time of poor Charles I, had of his military life conferred upon him in consideration of the services he rendered his king in the Civil War. He left his appointment to fight, and resumed his musical duties as a captain. Though he was not directly connected with Westminster Abbey, it is known that he was buried, in 1672, near the steps of the East Cloister door. There is, however, neither slab nor tablet to mark the spot. He is described in the Abbey Register—as most entertaining and instructive volume—as "One of the gentlemen of His Majesty's Chapel and Master of the children there," an appointment which he held until his death. According to Abbey tradition he died of grief, became his pupil Pelham Humphrey (or Humphries, as it also was written) excelled him in the late—an instrument which was used to accompany the madrigals which were in such request at the time of the reign of Weller, the Senior Verger of Westminster Abbey, made a most important and interesting discovery some years ago. When going his rounds he noticed that a name was scratched on one of the windows in the room which is known as "Jericho," and a closer examination showed the words to be "Henry Cooke, 1642."

Pelham Humphries, with whom Dr. Blow dispensed the credit of having taught Purcell, also is among the musicians who are buried in Westminster Abbey. On returning from his studies in France, with Lull, he failed to satisfy the observant Pears, who alluded to him in his Diary as having "come back an absolute monster."

It may be noted that he succeeded Croft, and that his gravestone is without even the humblest inscription.

COMMENTS ON EUROPEAN MUSICAL TOPICS.

By ARTHUR ELSON.
A BELGIAN OPERA.

The performance of Gileon's "Princesse Rayon-de-Soleil" (Princess Sunbeam) at the Monnaie Theatre, in Brussels, proved that the Belgian national school is still producing excellent works, but it also indicates a question as to what constitutes a really national school. The true basis of a distinctively national composition must always be the folk-song. If the people realize that a work is built of their own homely and well-beloved lyrics then they will understand and value it.

But not all nations can boast of folk-songs, that are ancient number and begotten to form the basis of a national school. Civilization, with its trolleys and its cotton mills, does not induce us to express our feelings in song. England, once the land of carols and minstrelsy, fell into such total decadence that Robert Schumann called it the most unnational of Europe, while Dvorak said: "The English do not love music; they respect it!" America waited for a foreigner to show how the exotic plantation music could impart national flavor to the "New World" symphony. Germany and Russia possess folk-music in abundance, and Weber's triumphs were the result of a return to nationalness, no less than the more recent successes of Rimsky-Korsakoff. In this respect we are doubtful if the new opera is an essentially national work. There are great Belgian composers, but hardly a real Belgian school. In civilized countries music is almost always a compromise.

The opera itself shows remarkable charm. The libretto, by Pol de Mont, is a four-act adaptation of "The Sleeping Beauty," differing from the legend in having the father of the princess meet a violent end in a struggle for the crime of fratricide. The arrangement of the text shows some weaknesses, though the lyric passages are excellent. The composer has responded nobly to the subject and produced a work of clear and attractive melody, rich in original and original orchestration. Among the special numbers worthy of note are the children's and hunters' choruses in the first act, the tumult and

tempest aroused by the wicked fairy, the ballad of the sleeping beauty, with harp accompaniment, the wood-cutters' chorus in the third act, and the love duet of the last. Gileon is accused of imitating Wagner and Franck; and in the domain of fairy opera Humperdinck is the modern leader, but imitation is the sincerest flattery, and Gileon is not in any sense a plagiarist. Another forthcoming Belgian opera, "Catharina," based on the legend of St. Catherine.

THE VIOLINHOPE.

A new musical instrument is announced, in the shape of the violinhope, invented by Antonio Lapuente, of Madrid. It will hardly enter the orchestra, for it is a mechanical mandolin rather than a mandolin. The strings are set in motion by the revolving of toothed wheels, operated by the performer. As regards orchestral instruments, the problem is not to invent more, but to write good music for those we have.

ITALY'S CONTRIBUTIONS TO MUSIC.

Luigi Torchi's new work, "L'Arte Musicale in Italia," is of ambitious proportions. Naturally the author glorifies his country, and he is largely justified in his assertion that Italy gave music to all other countries. Yet the dispassionate reviewer may have his doubts. In the early art of counterpoint, Dunstaine and Dufay added lustre to England and the Netherlands before Italy was heard from. In the most flourishing days of this art the fame of Di Lasso rivalled that of Palestrina.

In opera Italy may certainly claim the right of discovery. The invention of the form by Peri and Caccini, its development remained Monteverdi, the triumphs of Alessandro Scarlatti, and the international successes of Cimarosa kept Italy well in the lead. Foreign composers were glad to study Italian models, all the way from Schütz and Lully to Mozart. In fact, Lully himself was an Italian transplanted to France.

Violin playing, too, had its rise in Italy. The early triumphs of Corelli and Tartini were the beginning of a school that grew and flourished. Vioti took the tradition to Paris, where Roda, Kreutzer and Baillot built up a school from then. Not until the time of Spohr did foreign nations cease to follow the Italian lead. Paganini revived the native glories in execution, but not in composition.

The early development of the sonata came directly from the Italian school, even though it remained for C. P. E. Bach to expand that form. With this, however, Italy's contribution to musical composition became less important. While Germany listened to the nobility of Beethoven and the tender beauty of Schubert, Italy fed on the vocal fantasies of the Rossini school—music that sounds brilliant in operatic performance, but sinks into nothingness on the concert stage. It remained stagnant for nearly a century, and is only partially awake at present.

THE DANCE IN MUSIC.

G. Beauséjour, in the *Revue Musicale*, gives a description of the Farandole that would hardly do Gounod's "Mirlito" or Bizet's "Arlésienne." Instead of a lively 24 affair, the true Farandole is in 6-8 time, and *soloists* instead of *chorus*. As danced in the country districts of Arles, it is divided into five sections, and hands and arms play their part, as well as feet. The dance is not closely adhered to in the cities, and it is the altered urban form that the composers have followed. However, "as form is a benighted superstition, we can dispense with any of the beauties in the two classics mentioned."

The influence of the dance on music demands a book rather than a paragraph. Not only do the values and markings of Chopin, the tenderness of Liszt owe their being directly to dances, but the suite, with all its potent influence on the symphony, developed entirely from them. The old succession of Allemande, Minuet, Sarabande, and Gigue afforded excellent contrasts.

The Allemande, in even rhythm, formed a bright opening; the lively, running Courante, in triple rhythm, was not wholly unlike the Scherzo movement; the Sarabande, dignified and stately, formed a contrast; and the Minuet, in 3/4 time, was an exciting finale. These, too, are only a few of the many dance-forms that find echo in tone.

By FANNY MORRIS

THEORBO.

For five centuries this little rebece, with its three gut strings, which was introduced into Spain from Arabia by the Moors, and which in form is almost identical with the Greek lyre, was above all the instrument of the people; but with the advance of civilization it gradually fell into disuse except as the boon companion of the mendicant as he loitered at the tavern, and the more elegant and refined lute and viola came into much favor. The lute, however, was more of a luxury than otherwise, and not an instrument of the common people. Its technique was difficult to master, and trials of the lute-player

GERMAN CLAVICHORD.

LUTE

By ISIDOR PHILIPP

Holland and England

Slavic Countries

gently Zelenka, the střežící Nosičkowski, Stojowski, Godowsky, a virtuoso of magical brilliancy, has made arrangements—just studies to display astonishing variety and a dazzling virtuosity—such as Chopin, Weber, etc. In Paderewski there is more of a genuine than mere superficial grace; in his variations, Op. 11, in his Polish dances, we find inspiration, ideas, and science. In Bohemia, Smetana has written interesting exercises, superior to those of Dvořák; Zdenko Fibich gives us short impressionistic pieces couched in terms of extreme delicacy. Kaan is the composer of some very pretty waltzes and ballads; Josef Suk, Nedbal, Novak, and Novacek have some charmingly poetic pieces to show us.

(Continued on page 514.)

(Continued on page 514.)

THE DISTINCTIVE AMERICAN NOTE IN OUR MUSIC : : By H. E. Krehbiel

The title is of the editor's choosing. I might have preferred the indefinite article—say something like this: "A Distinctive Note in American Music" or to have put the thing in the form of a query: "Have We a Distinctive American Note in Our Music?" In either case I could have pointed out something which differentiates American music from that of European peoples and suggested, at least, that something be looked upon as distinctively American—a native note, if you please. After all, however, the search for truth is better than possession, and I am sure the editor will not hold me to a strict reckoning, but let me drift or where I please and put out such searchlights as I please, so long as I succeed in illuminating a little the general subject of nationality in our music.

VARIOUS MEANINGS OF THE TERM "SCHOOL."

Music is the slave of terminology, and of all terms the one that covers the vaguest meaning is that of "school." The pages of musical history are peppered with it. No sooner are the foundations of Polyphonic Music laid than the adjective epithets begin to swarm: Flemish school, Netherlands school, Roman school; Opera is invented, and we at once have the Florentine school, Venetian school, Neapolitan school, etc.; the Symphony grows of the instrumental curricula-riser preceding the opera, and immediately we hear of the Mannheim school and the Viennese. Genius develops the old forms to such an extent that an innate demand for novelty of expression asserts itself, and we have the German Romantic school and then the Neo-Romantic.

At last there comes a recognition that by the employment of popular idioms of interval and rhythm music can return to its primitive purpose of emotional expression, and we hear of the Scandinavian, Hungarian, Polish, Bohemian, and Russian schools. Meanwhile the early geographical and political distinctions have all but disappeared; the music of Florence, Venice, Rome and Milan becomes Italian; of Berlin, Leipzig, Munich and Vienna, German; of Paris, French. It is evident, therefore, that the word "school" has not yet acquired a significance sufficiently clear and stable to admit of its application in all the stages of music history from the dawn of harmony till now. The clearest meaning is that which it has acquired since folk-idioms entered into artistic culture.

While the polyphonic art was developing to the climax reached in the sixteenth century, the distinctions were due wholly to men's names and men's influences; essentially there was no difference between the music created by the followers of Lasso and those of Palestrina. The same thing was true of the opera schools; the strong man at Naples got followers around him and made a school; so did the strong man at Florence; afterward at Hamburg, where, however, a national element introduced itself in the shape of the language, German being first introduced with Italian and eventually taking complete possession.

When the seque of instrumental music passed from Italy to Germany and there came the division into the North and South German schools, there was already something distinctive in each—a difference due to differences of character and religion. Catholic Germany, with a Latin ally, adhered to the forms; Protestant Germany acquired new forms of expression, taking them, as Luther took his literary language, off the lips of the people. The chorale came, with its puissant potency; and the chorale spoke the speech of the German folk-song.

Now the word "school" acquired a meaning allied to that of to-day, when it stands not only for groups of composers, but for musical movements by the employment of popular or folk-idioms. Innate temperament, language, social forms put their impress first upon the music of the folk, and are thence transferred to the artistic movement by the musician. Thus, Gude started the movement which gave name to a Scandinavian school, Chopin a Polish,

list a Magyar, Smetana a Czechish, Glinski a Russian. Thus each school acquired a distinctive note, a note new of the soil.

THE REAWAKENING OF THE OLD FOLK-SPIRIT.

The note asserted itself because it expressed the predilections not of a political people, but of a racial. Those predilections were inheritances from primitive times, when the lines of demarcation were still broadly drawn. They grew faint or disappeared in the face of a desire to make music an expression chiefly, if not wholly, of beauty rather than of feeling; they are returning with the reawakening of the old folk-spirit. Is there any doubt that there is such an awakening in vigorous progress at the present time? Look at the turmoil amongst the peoples of Russia—whatever you choose to call it! Look at Norway! Look at Russia! Everywhere artificial bounds are loosening and natural bounds drawing tighter. Everywhere, also, the people are taking more and more interest in their own music and asking recognition of its characteristic beauties.

CAN THERE BE A DISTINCTIVE NOTE IN AMERICAN MUSIC FROM EITHER OF THESE POINTS OF VIEW?

The question might be answered in the negative without hesitation if America were like any other country on the face of the earth. But America is not like that. It is not made, it is making—certainly in a racial sense, if not in a political—maybe in both; but we are not discussing politics. So far as the word "school" is concerned, the American music is undeniably in the old sense of a group of musicians artistically akin, and a body of music unified by the influence of a law-giving master, no one likely to question that. We have done this, and we have produced a composer who could set an example that a host of composers here or elsewhere were eager to imitate—no parallel for a Hübner, a Palestrina, a Scarlatti, or a Bach or a Haydn. There has been no time when it would have been possible to call to the vitalization of music such influences as molded a Bach, except, possibly, the time of the Pilgrims and Puritan settlements in New England, and then the intellectual and moral forces which might have created the possibility were held in bondage by a religious view which put artistic music under a ban. To use a figure suggested by Walter Bagehot in his book on "Physics and Politics," we have not had, and we have not now (so far as I can discern), that vigorous, forward man to strike out the notion, even though it be in the rough, which is wise and meditative man might have adopted or could adopt, and thus become an example for the many.

THE AMERICAN FOLK STILL FORMING.

Moreover, though we have many things worthy of celebration in music, as well as in fiction, poetry, painting and sculpture, in our country and our age, we have not yet found the characteristic thing calling for characteristic proclamation or capable of it in music. We are a political nation; not a people. We are a folk, we are a body of people, but we are in the process of amalgamation. In art we are rapidly acquiring the means of expression, but we have not yet created an ideal which is innately ours, and universally felt to demand expression. Should this compel us to despair? No; it should only invite us to patience, strengthen our hopes, stimulate our determination.

We have not done in history. What cultural people of the Old World are autochthonous? The Egyptians were not, nor the Greeks, nor the Romans. The peoples have always swarmed over the face of the earth at the most powerful of the creative forces. The strong have colonized localities and ruled over the denizens they found there. Possibly the Phae-

nae of Egypt came from Scandinavia; they were surely not of the lineage of which the tallness of Egypt are the remnant. Achilles and Hector were blue-eyed men, large of stature and curly of hair—the Teutons? Very likely; while men surely—such as the primitive inhabitants of the Greek countries were autochthonous—real aboriginals, children sprung from the land they inhabit? Certainly not. Yet there are European distinctive folk-characteristics, distinctive in Europe and distinctive schools of music. They were noted and distinctive in America, and they were long in forming; but all that vast time is to be credited to the formative period of the American people—not debited.

HOW AMERICAN MUSIC IS TO BE DETERMINED.

A vast amount of foolish talk has grown out of the absurd notion, that with the settlement of America the cultivation of music had to begin afresh with each group of settlers. It is because many European literates take this view, that they exhibit the dense ignorance of musical affairs in America which marks our writings. As a matter of fact, musical history in America is exactly what musical history is in Germany, France, Italy and England—a record of accomplishments determined by predilection, taste, knowledge and opportunity. If America had been settled by barbarians, our first music would have been barbarous. But since the first settlers were not barbarians, music came to every part of the country in something like the pace prevailing at the time in the communities from which the different sections of our country were populated. Predilection, taste and knowledge were the so-called "factors" of the process. It was with this in mind that years ago I wrote the words which seem fit to be reproduced here:

"The characteristic mode of expression, which will be stamped upon the music of the future American composer, will be the joint creation of the American's freedom from conventional methods and his own native intelligence, his own knowledge and capacities. The reflective (i. e., contemplative) German, the mercenary Frenchman, the warm-hearted Irishman, the impulsive Italian, the dogmatic Englishman, will each contribute his factor to the sum of national taste. The folk-modes of all nations will yield up their individual charms and disclose to the composer a hundred avenues of emotional expression which have not yet been explored. The American composer will be the truest representative of a universal art, because he will be the truest type of a citizen of the world."

This forecast would seem to put the formation of an American school of music far into the future; but let it be observed that it makes no claim to sight; the American composer of my dream was to be

A REPRESENTATIVE OF UNIVERSAL ART.

a type such as one might imagine as the result of an amalgamation of Brahms, Berlioz, Verdi, Chopin, Dvorak and Tchaikovsky. This universal art will be when the people feel to demand recognition shall have torn itself out and produced its legitimate fruit. In all its phases culture proceeds in cycles. Progress is spiral. As music proceeded from emotional expression toward formal and aesthetic beauty and is now returning toward its original purpose, vastly reinforced in potency, so there will come a period when the new ideals (once old) will be realized in our country and our age, when we be recognized as a nation, regardless of latitude, longitude, climatic, political and social conditions. Again we shall have the universal musician whom once we had in Mozart—and have not had since.

Must we remain without a type of expression which Americans, at least, will recognize as distinctive in the judgment of singers; but precisely the contrary is the fact. There is more ignorance of the art of song than of any other branch of musical performance. The very worst singing is applauded profusely provided it be extremely loud or extremely soft.

Two Styles of Music.

It is unnecessary to go into details, for what has been said about the attitude of the average hearer toward opera is applicable in some measure to his at-



By W. J. HENDERSON

Music is second only to fiction in the number of its unthinking votaries. A typical musical audience is a curious study. It is composed of several varieties of listeners. There is the person of profound literary taste, the musician, who usually hears little beside the modulations, the thematic development, the technical structure of the work performed. As a rule, the aesthetic side of musical art escapes him. The most thorough ignorance of the nature and purpose of the art of music that I ever met was at a convention of music teachers.

An Ideal Listener.

And yet among musicians one does in the end find the most accomplished auditors, for when the musician listens with intelligence, sympathy and insight, his trained organs enable him to hear more and better than any other number of an audience. Give me a man of lively imagination, of poetic temperament and of generous disposition, who is also acquainted with the technics of music, and I will show you an ideal listener.

But this man is not typical. He is a rare bird, and floats in a beautiful, impalpable ether of the mind, which seems to the ordinary prosaic or uncomprehending hearer to be an elysium of mild lunacy. Closest to him, perhaps, stands the music critic, but he lacks one element of the musician's nature. I am speaking now of the broad, vigorous master, who is sure of himself and has no petty jealousy. The critic lacks his creative enthusiasm. The critic may rhapsodize over the beauty of a new composition, but I fancy that he can never feel it in quite the same way as a great composer would. Gounod's estimate over "Don Giovanni" were of a different sort from those of a critic.

The Musician Worshipper.

But a competent critic at any rate listens intelligently and in his appreciation of the purely aesthetic side of musical art he far outranks the average musician. These persons, however, are but a minority of any audience at a musical performance. The majority consists of what, for lack of a more precise appellation, we call music lovers. Now, a music lover is or ought to be a person who loves music. The truth is that most of those who honor themselves with this title are in truth nothing better than musician worshippers. Furthermore, it is the performing musician, not the composer, whom they worship.

The most popular form of music is the opera. Listen to the clatter between the acts at any operatic performance and how much do you hear about the opera itself? Little indeed, for the air is filled with praise or disparage of Nordica, Caruso, Fremstad or some other singer who has been creating a sensation with tones. And how much understanding is disclosed in the comments made on these artists? Since opera is the most popular form of music, the public should be expected in the judgment of singers; but precisely the contrary is the fact. There is more ignorance of the art of song than of any other branch of musical performance. The very worst singing is applauded profusely provided it be extremely loud or extremely soft.

Two Styles of Music.

It is unnecessary to go into details, for what has been said about the attitude of the average hearer toward opera is applicable in some measure to his at-

titude toward any other branch of musical performance. The piano is found in almost every home, yet how few attendants at piano recitals perceive what is really great in the pianist's art, and how many are ready to applaud what is purely superficial or actually meretricious! A masterly interpretation of a Beethoven sonata gets for little, while a fast and highly-accented performance of a Chopin mazurka excites the enthusiasm. Is it not true that the typical audience silently breathes a sigh of relief when the pianist gets through with the Bach and Beethoven numbers and comes to the Chopin and Liszt?

My honored confrère, Mr. Finck, has staked out for himself the comforting ground that this is because Chopin and Liszt are so much better than the others. But the dogged musician and critic persist in praising Bach and Beethoven in the supreme acts of honor among musical masters. The real reason why the average audience prefers Chopin and Liszt to Bach and Beethoven is that the former composers give ample scope for the display of those brilliant qualities of style which the unthinking hearer can easily discern, while the other two demand of player and hearer alike emotional sympathy and intellectual insight. Even the mentality of Chopin and Liszt is lost sight of by the typical concert-goer. The scales, arpeggios and staccatos are the things that really count.

The Sensuous in Music.

What the great mass of so-called music lovers get out of music is that which lies upon its surface. Those who have made a study of the tonal art know that there are all other arts it has three groups of attributes: the sensuous, the emotional and the intellectual. I have named these in the order of their appeal to the perceptions. To the great mass of music lovers only the sensuous element is discernible. A pretty bit of melody, a graceful figure, a sonorous series of chords or a gorgeous piece of instrumentation—these are all they get out of an overture or a symphony. Listening to a singer or a violinist, they hear nothing but tones. They talk learnedly of M. Scharlin's fine lead tones and hear weak medium, or of the admirable quality of M. Arco's G string.

The Emotional in Music.

Next we come to the emotionalists, who throbb and pant under the influence of music. Some of these do truly apprehend the divine passion of noble conception or the inflaming eloquence of great song or instrumental interpretation. But many of them are little more than mere neurotics, whose systems respond to every system and partiestress to the sensations of wailing sound. They may be deeply and palpably stirred by the music of Wagner or Beethoven without having the slightest notion what it is that moves them or in what respect it claims adoration as the art of a master musician.

The Intellectual in Music.

Those who perceive the intellectual qualities of music are the only ones who may pride themselves on understanding its greatness as an art. Not he who is touched only by the broad and simple beauty and nobility of the leading themes of the "Crown of the Sinfonies" or Wagner's dramas is the true appreciator of music, but he who follows those ideas through their symmetrical and incoherent development into a vast and highly-organized structure.

But let me not be misunderstood. This intellectual listener must not neglect the sensuous and emotional elements of music; for these are the potent forces which the brain of a composer guides toward full and convincing expression. The intellectual listener is he whom the process does not escape, and he alone perceives the art of the artist. For the truly described, is method, and in music it is a method of expression.

The careless, unthinking auditor, who is in the majority, does not perceive the method. The building up of form in a composition, the balance and symmetry of its design, the clearly-drawn plan of a pianist's interpretation or a singer's reading of a song, escape his notice. That which the artist, creative or interpretative, has striven most earnestly to place before him he fails to see, while he bestows his applause upon the means which the artist employs. He sees the point, but not the picture. He joys in rhythm and rhyme and neglects the poem. Thus it is that the great mass of music lovers get out of music most of its sensuous beauty, a part of its emotional power and very little of that intellectual nobility which makes it the peer of all the other arts. That devotees of the other arts regard music as their inferior is due to the inability of the great body of music lovers to talk intelligently about music, and they do not talk so because they do not think so.

TOUCH SIGNS.

BY MORDAUNT A. GOODENOUGH.

When we wish to indicate a certain touch during the course of a composition, it is manifestly more convenient and desirable to use a sign, in place of writing the name in full. There is seldom room above the notes for more than a stroke or so of the pencil anyway, so aside from being plainer and more systematic, the touch sign saves time and space. It is to be regretted that there is no universal terminology of touches, there being no one book which covers every movement used in piano playing, although Dr. Mason comes very near to it. The signs given below are more brief than a short-hand representation of the words. Some of them are in common use. When used with care, they are not only clear and terse, yet it is not entirely exhaustive and might be added to or changed, if the teacher so desired. Some may prefer to use the number of the touch instead of the sign itself, although the latter is less likelihood of confusion in the latter method.

In order to clearly distinguish between movements which are somewhat similar, several of the foregoing touches appear under slightly different names from those which they possess in books on this subject. However, it is thought the reader will have little difficulty in understanding them if he will investigate as follows: 1. 1, 2, 3, 4, 5, 11, 15, 16, 17 and 18 in Dr. Mason's "Touches and Touches," pages 4, 5, 6 and 6 in Mr. Sherwood's preliminary remarks to the Kullak "Octave Studies," Hatch Edition; touches 7, 8, 19, 20 and 21 in "The Leschetizky Method," Presser Edition; touches 22 and 23 in an article entitled, "Pianoforte Effects," in THE ETUDE for May, 1905; the other touches are self-explanatory.

1 Full Down Arm	2 Full Up Arm
3 Slight Drop Arm	4 Sherwood Down Arm
5 Sherwood Up Arm	6 Combined Arm
7 Staccato No. 1	8 Staccato No. 2
9 Hand and Finger Elastic	10 Hand and Finger Elastic
11 Hand and Finger Elastic	12 Pressure Touch
13 Finger Pressure	14 Trips Pressure Staccato
15 Trips Pressure Staccato	16 Trips Pressure Staccato
17 Exaggerated Elastic	18 Clinging Elastic
19 Drops or Forearm	20 Finger Staccato
21 Drops or Forearm	22 Half Touch
23 Slight Touch	24 Slight Touch

MOZART HENSEL had an inborn note of touch which he developed through certain carefully-prepared studies continued even up to advanced age, the whole refined and perfected by the use of tone color. Clara Schumann designated Hense's tone as the most perfect she had heard. I was, on one occasion, a guest of Hense for a few days, at his estate. He only played for me, but showed me how he practiced, mere fingering studies, his hands in tune with strong attack, and deep pressure. His fingering was large and powerful.—Breitner.

REMINISCENCES OF FAMOUS MUSICIANS OF THE IMMEDIATE

By CARL REINECKE . . . PAST . . . Translated by FLORENCE LEONARD

The first famous musician whom I came to know personally was Moscheles. I was about fifteen years old when his aunt, an elderly lady, and a friend of our family, took me to him.

In a village near the town where I was born, Altona, Moscheles and his family had taken a country-house, and I walked out there in charge of the old lady. In the salon many people were already gathered. They had come, as we had, to hear the master play.

Moscheles had just returned from London, where he had been living for years and had acquired quite the manner of the English gentleman. He kept us

waiting a good while, seated himself at the piano as soon as he entered the room, and played first, three of his great characteristic Etudes, "Terpsichore," "Wider-spruch" (Contradiction), and "Kleider" (Clothes). In spite of his years, he played with great virtuosity, and it was certainly an ill-mannered

jest of the Viennese to say that his fame had become a fairy tale. He made me play for him a sonata which I had just composed and he wrote down some corrections for me.

The next time I met him was twenty years later, when I was kapellmeister of the *Georgenhause*. With pleasure I still remember that on the 19th of December, 1861, I played with him and Carl Schumann the Triple Concerto in D minor, by J. S. Bach.

Moscheles was extremely amiable, kind and obliging, with much power of feeling, and therefore the less sense of humor. A weakness of his was that he thought very well of himself and let the fact appear in the most naive way. It was a pardonable weakness. After Hamburg, he was the most celebrated pianist of his day. He was the teacher and friend of Mendelssohn. To Schumann his playing had been such an inspiration that it fixed Schumann's determination to become a musician. From Beethoven he had three most friendly letters. With all this he had every reason to think well of himself; but he showed his self-esteem in ways which could only be comical, as in the following characteristic instances:

Moscheles possessed a very valuable sketch-book of Beethoven's, written in pencil, which might in time become blurred and illegible; instead of using it as a reference to prevent such a possibility, he himself treasured over the notes of Beethoven's own writing with ink, and when some one regretted that the characters were no longer the original ones, he replied: "Oh, no! the book is now all the more valuable because I have gone over Beethoven's writing."

When Moscheles celebrated his seventieth birthday, I conducted a serenade for him on the evening before, and to suit the occasion had arranged for chorus some of his songs with piano accompaniment. He thanked me warmly and added: "To show you how truly grateful I am, I will play my sonata for you, though as a pianoforte virtuoso he was long ago surpassed, and although his compositions are even now seldom used except for teaching purposes, yet his name which must always be reckoned with in the history of music.

Another great artist, who in his time was widely known as a composer and a conductor, has met a similar fate. This is Franz Lachner. It is only a little while ago, perhaps thirty years, that his Suites for orchestra were played everywhere, and with genuine enjoyment. Now they are quite cast aside, not altogether justly.

THE ETUDE

PAST

Translated by FLORENCE LEONARD

Lachner was almost the exact opposite of Moscheles, in looks and in character. Moscheles was formal, reserved, a man of the world; Lachner somewhat rougher and of coarser grain, a real Bavarian. He was an intimate friend of Schubert. Some of the incidents which he related to me were as follows: One Schubert came to Lachner with a roll of manuscript, and said in good Viennese: "Here, Franz! here are a couple of new songs that I want to sell. I don't like to try Diabelli, because he has just taken one look of them. You take these, please, and say if you cannot get rid of them to some other publisher."

On another occasion, Lachner and Schubert were sitting in the evening at the *Rose-Jack* (Red Hedgehog), over their wine of fresh vintage. The painter Moritz von Schwind, the singer Vogel and other of their friends were with them. The wine was good and the talk slipped away with the witty sayings and the thought of going home. But Schubert had forgotten his key, so he went to spend the night with one of his friends. Next morning they woke with splitting headaches and went out into the friend's garden to breakfast in the summer-house. After a few minutes the host was called away, and Schubert, to amuse himself, looked about for a book. He picked up Shakespeare's "Cymbeline," and when his host came back after half an hour, he found Schubert with his hands full of manuscript, just written down. In that half-hour he had composed one of his most beautiful songs: "Hörst' dich, der lachst!"

But I must not let Lachner tell all the stories, for I have some anecdotes about him and his witty remarks, which show that in spite of his modesty and unassuming manner, he was quite connoisseur of his worth.

A young musician asked him: "Herr General-Musikdirektor, are you a Wagnerite?" (Wagnerian). "No," was the short answer. "Then you must be a Brahmsite!" (Brahmsian). "No," said Lachner. "I myself am 'Somebody' (aner). This pun is difficult to express in any other language."

"Einer," meaning someone or somebody, is pronounced in the Bavarian dialect "Aner."

As we all know, von Bülow succeeded him as director. A short time after his appointment, when he conducted the first concert, he invited Lachner with much ceremony. Bülow conducted the "Eroica" Symphony, and when it was finished, he turned to Lachner: "Well, Herr General-Musikdirektor, did the orchestra play magnificently?" "To be sure," answered Lachner, "an orchestra which I have directed for more than thirty years could not be spoiled in six weeks." Both these remarks were due to the fact that Lachner had great provocation. If that was not the case, he was always kind and amiable. He was very grateful to me because I always made sure of great success for his compositions in Leipzig, and he thanked me formally by dedicating to me a very lovely Suite for piano.

I last saw the old gentleman in 1889, in his own house, for even then he was not able to go out. He called me to meet me with a rather sad expression, and carried his head high—his commanding head with its grey hair, which suggested Napoleon—and there was still fire in his eye. On his piano lay Bach's "Well-Tempered Clavier," from which he played a few notes to freshen his mind and revive his spirit. When I went away, he went with me to the door. A clasp of the hand—and I never saw him again. The next year he died. I will conclude these reminiscences with Riemann's beautiful words:

"Sovereign mastery of the technique of counterpoint, united with nobility of thought, insure him for the future the recognition which the present has not sufficiently bestowed."

Although von Bülow in the incident with Lachner did not play a very enviable role, and although this incident is known in general as a harsh and often inconsiderate character, I am going to tell of traits which show only the noble side, which he displayed to me. Indeed, our paths seldom crossed.

In the middle of the fortieth year of the last century I first saw him, then a student of jurisprudence, at the house of that famous friend of Mendelssohn and Schumann, the great singer, Franz Liszt. While I was playing for her, von Bülow sat in a distant corner, listened and went away in silence. Later, when he was a famous piano virtuoso, he played often in Leipzig, from 1862 to 1880, and although he usually appeared like a meteor and disappeared as quickly, yet we saw each other and talked together in rehearsals and concerts and at the visits which we occasionally exchanged. But after that we did not see each other or have speech together for seven years.

Von Bülow, who meanwhile had become a famous director, was invited by the management of the Leipzig Theatre to conduct in a concert the Ninth Symphony of Beethoven. At the rehearsal, which was public, he made the following announcement to the orchestra:

"Gentlemen, we will first correct the errors in the score which every *Georgenhause* kapellmeister from Mendelssohn to Reinecke has let pass." He referred to the famous so-called misprints (Breitkopf and Härtel Edition, page 28, measure 7, and page 235, measure 7) about which Berlioz had already written at length, only to decide that on the whole it would be best not to correct Beethoven, but to let the remarkable passages stand as they were.

When I came, some weeks later, to conduct the Ninth in the *Georgenhause*, I said to the members of the orchestra, at the first rehearsal, where not one outsider was present:

"Gentlemen, I have been told that in our parts from which not long ago the Ninth was played in the Theatre, some alterations were made. Since then I have assured myself that those passages were undoubtedly written by Beethoven's own hand exactly as they stand in the printed score. I have never failed to request you to insert again those original notes."

In the orchestra there was at that time a rather poor viola player who edited a music journal, and I surmise that he must have given to von Bülow a most distorted version of my few, reasonable words. For shortly afterward there appeared in that journal an article from von Bülow's pen, which was directed against me, and must have been quite inexcusable. I myself never read it, for since I have never indulged in such criticism, I saw no reason to disturb myself by reading it. So I ignored it.

After seven years there appeared a certain music publisher, E. E., at my house in Leipzig. He asked me, in speaking of von Bülow, whether I would receive Dr. v. Bülow, if he should call on me. I replied that I was accustomed to return courtesy for courtesy, and that therefore I should expect Herr Bülow with pleasure. On the following day he came, with Herr E. E., and although I offered him a chair, he began this speech, still standing:

"Herr Professor, I have come today only to say to you that I greatly regret that once in my life I forgot the respect I owe you, and I beg you to pardon me and to forget the occurrence."

Was it not noble to acknowledge his error so frankly and to ask pardon? Besides, Bülow had been so kind to me, and I had respected him as a witness to the conversation! We had a quarter of an hour together, and on leaving, he said every word which I needed for my assistance for anything, and if I had not been at the concert for the Mendelssohn Monument Fund, I will come with pleasure; for in old age one should try to make up for what he failed to do in his youth, and toward that man I have much to make up for!"

Once I met him in the foyer of the Theatre, and he said: "Yesterday I spoke with Liszt about your opera 'King Manfred.' I wish you had been behind the curtain to hear what we said." I may have looked incredulous, for he went on to say: "No, not we were of one mind, that your 'Manfred'—and then followed an opinion so complimentary to me that I hesitate to repeat it before so large a circle of readers as THE ETUDE has. Under four eyes many things may be said which should not be shouted to the world. I cannot resist quoting part of one of his last letters to me, because his expressions are so remarkably characteristic of this peculiarly-formed artist:

HAMBURG, 2 Oct., 1887.

"Not from pure pride, imbibed in this air, do I and you look the post-card so kindly provided for answering your honored lines; but because I have not time to write more at length. I have adopted a bad habit as usual—useful—Post-card. A score of yours is more dear to me than a pupil!—and so on."

Indeed, I was surprised to find how many of my works he knew thoroughly, and in how friendly a way he spoke of my Harp Concerto, the Gavotte, Op. 123, No. 1, and the "Fairy Tales without Words," Op. 105, especially of the four-hand arrangement.

PRACTICAL IDEAS APPLIED TO THE TEACHING OF CHILDREN

III.

By KATHARINE BURROWS

The points of first importance for children, and in fact, for all beginners are position and touch, for there can be no beauty in music where there is no beauty of touch and tone. Some pupils learn these very easily, while others have to be worked with for weeks, months and even years, before they can be acquired unless a good position of hands, arms and fingers is insured. If the arm is held stiffly, the muscles will be tense, and a hard, unsympathetic tone will be the result. On the other hand, if the action of the fingers is not strong and firm, the tone will be weak and colorless, and there will be no possibility of shading or dynamics.

Teachers of experience usually have their own ideas on the subject of the short way to arrive at the most satisfactory results. The plan outlined below is the one which I have personally found the best for the greatest number. Sometimes there will be unusual hands which require different treatment, but I can conscientiously say that in no case have I failed to produce a good tone in pupils with whom I have used this method, although some have required longer training and more patience than others. This treatment will strengthen and develop the muscles of the hand and fingers, which is the first step in piano study. Later on, of course, the wrists and forearms will be developed, but the hands and fingers are the first consideration. The use of the one finger exercise, given in THE ETUDE for November, for a few lessons, will give the pupil some finger control; and here let me remark that the object of the exercises should be explained to him, and he should be made to understand that in order to make the fingers do their work at the piano, the muscles in the little hands must be strengthened. Also that the brain must think before the fingers can work, and if the brain doesn't think truly, the fingers won't work truly. It is so much better to teach a child from the first to work intelligently and thinkingly, than to allow him to do even the simplest thing mechanically.

POSITION FOR FINGER TOUCH: The hand should be placed on the keyboard so that there is a line as level as possible from the wrist to the tips of the fingers. From there, each joint should be curved so that they are all in a slightly convex position, and the tips of the fingers should rest on the keys so that the fleshy part will strike and not either the tip of the finger or the nail. The first joint of the finger will probably have a tendency to sink inwards, but this should not be allowed, as the convex position insures greater strength. The fingers should be so near the black

keys that the thumb can rest on the keys as far up as the first joint.

FINGER TOUCH: (Demonstrate with the one finger exercise.) Place the right hand in the above-described position, with the thumb on one line c, then raise the second finger high from the knuckle (still in a curved position) and let it drop down direct on one line d, like a hammer. The finger should press firmly on the key so as to make the strings vibrate, thus securing a clear, singing tone; after the stroke

The step from von Bülow to Robert Franz is a long one. Von Bülow was a great pianist and conductor, Robert Franz a very awkward conductor, who could do little also with the piano. The former was a composer who wrote now and then, to a certain extent, because he was ambitious, what is now almost forgotten, and indeed, never attracted much admiration; the latter a much-loved song-writer, who was really called "Knauth," and came from Wendisch stock. He had indeed one peculiarity in common with von Bülow, that he was very discomfited in his attitude toward the great masters of music. Whereas von Bülow in later years lost much of his early

(Continued on page 517.)

throughout the exercise, but no other finger should be held down, as it will be quite sufficient for a child to concentrate his mind upon one finger at a time. A touch forced in this way cannot be hard; it will sing and carry.

Great care should be taken that the child's wrist is not held in a stiff position. If it is raised in the least it will be quite sure to stiffen; also, when the wrist is held high, the finger muscles cannot be used so freely as when the wrist is level. I am quite aware that some teachers advocate a high wrist, and I am quite ready to believe that there are certain effects can be produced by advanced pupils. But if this position is used in teaching children before their minds can differentiate between finger and finger muscles, the result will be first stiffness, and afterward a weak touch and a poor quality of tone.

When each pupil has played the one finger exercise over a few times, and has gained an idea of the rise and fall of the fingers, the lesson might conclude with another song. The words "The Happy Treble Girls" can be sung to the air of "When Good King Arthur Ruled the Land," which will be found in the Reinecke collection, mentioned before. Any teacher who finds these verses helpful in quite welcome to use them. The copyright notice simply protects them from being printed or published by another.

It would be best not to assign any home practice for a week or two, so that the pupils might gain a certain amount of finger control and the beginning of a good position under the teacher's supervision.

THE HAPPY TREBLE GIRLS.¹

One day, five happy little girls,
Came to G. R. D. F.,
Were playing on the treble lines,
Quite near the treble clef.
Said, Sun fun upon the treble line,
Had E. G. R. D. F.

Within the master's soul sweet melody
Awakes to life and sound;
Alas! he strain e'er hearseth he,
Whose ears are sealed in silence profound.

and pressure it should rise quickly to its former position. Strike four times, as the music directs, always keeping the thumb pressed on one line c, then proceed to strike the next key with the third finger, using it in the same way as the second finger and retaining the same position of the hand and arm. The main points are to raise the finger high from the knuckle, keep it in a curved position, strike down firm and direct like a hammer, so as to make the tone sing, and then let the finger spring back into position ready for another stroke. These directions should be carefully followed in order to produce the desired result. The fingers must be raised; they must strike down, not push. The stroke must fall directly and quickly upon the key; after the stroke there must be a firm pressure on the key, and lastly, the quick rise of the finger. The thumb should be held upon one line c

Said E, "I'll take the first line here,"
"The second's mine," said G.
F. on the fifth climbed up and said,
"I'm high as high can be."
The others looked with wond'ring eyes,
A daring girl was she.

Then B. and D. took third and fourth,
Because none else were left.
And there they sat, five happy girls,
Quite near the treble clef.
Said fun that day upon the lines
Had E. G. R. D. F.

¹ Copyright, 1905, by Katharine Burrows.

But now, suddenly, the hut filled with light; and the old woman—who was a Fairy—appeared young and beautiful, clothed with the sunshine, and surrounded by a radiant aureole. In a sweet, coaxing, wheedling voice, like the most delicious music, the Fairy said to the stupefied child: "Little Princess Chanson, you have saved my life; now I am going to do something for you. Your father the King, and his pedantic counselors, have driven you out, because you had too good a heart. Now it is your good heart that shall be your glory! Go, my child, run from country to country, go through the streets and the country lanes, Sing! Little Chanson, console and help, making valor and joy spring up in all hearts! Heros will call you to help to lift up the people, due to the aid of victory; and old people in their silver cranked voices shall still stammer your refrains to brighten the winter of their years, and to renew the warmth of their numb souls. Do not regret the vanity of official homage; the benediction of the unhappy shall be your sweet recompense! At this moment they have driven you out of a kingdom, but, my child, in exchange, I give you the *Empire of the World!* Go!" —Musiou.

My object in compiling these facts is to give the student the impression that one may become a great musician without having had fine musicians for parents, provided he has talent and uses it. Also that only by tireless industry and perseverance did the great musicians become known to the world. Let these facts speak for themselves.

Beethoven—his mother was a cook and his father had an uncontrollable passion for drink.

Handel—father a town-surgeon who objected to his son's becoming a musician.

Gluck—father a forester and forest-ranger to various royal personages.

Paestrina—father an Italian peasant.

Haydn—father a wheelwright.

Schubert—mother a cook and father a poor schoolmaster.

Weber—father was a gambler and strolling musician before he became a theatrical manager.

Schumann—father a bookseller and publisher.

Gounod—father a painter.

Rossini—father a vagrant musician and slaughter-house inspector.

Wagner—father a clerk in the police service.

List—father a steward to Prince Esterhazy.

Dvorak—father an inn-keeper who desired his son to become a butcher.

Verdi—father an inn-keeper.—Daniel Bloomfield.

A SCHUMANN RECITAL. The following program and description is offered to the readers of the CHILDREN'S PAGE as a program novelty that should be well received by an audience.

SCHUMANN'S ALBUM FOR THE YOUNG, WITH ILLUSTRATIONS.

PART ONE—SPRING.
Spring Song (No. 15)..... Illus. by a Tableau.
Mignon (No. 35)..... " " Costume.
May, Lovely May (No. 13)..... " " Dance.

A Group of Schumann's Songs.

PART TWO—SUMMER.
Rustic Song (No. 20)..... Illus. by a Tableau.
Humming Song (No. 13)..... " " Costume.
The Happy Farmer (No. 10)..... " " Dance.

A Group of Songs.

PART THREE—AUTUMN.
Reapers' Song (No. 18)..... Illus. by a Tableau.
Vintage Time (No. 31)..... " " Costume.
Harvest Song (No. 24)..... " " Dance.

A Group of Songs.

WINTER TIME (No. 30)..... Illus. by a Tableau.
Saint Nicholas (No. 12)..... " " Costume.
New Year's Eve (No. 43)..... " " Dance.

In order to present the "Schumann Album" in this way, it is necessary to have the stage or parlors so arranged that the piano may occupy a prominent position in front, with a curtain behind and to one side of it.

The twelve numbers selected are illustrative of the season to which they are assigned, and will be found to be progressive in the matter of difficulty, the first half of the program containing selections which may be rendered by the first and second year pupils, while the last half will demand a more advanced technique.

The tableaux are simple and easily carried out. The "Springtime" one is simply a group of girls, dressed in pale green, decorated with apple blossoms (made of tissue paper) and holding great ropes of spring flowers, also artificial. The tableau which illustrates the "Rustic Song" is composed of a maid in a sunbonnet, and a man with a hoe, meeting in

the closer the resemblance to a humming bird, flitting swiftly hither and thither.

If you have a great-eyed Italian girl among your pupils to play the "Vintage Time," you are fortunate. She should be clad in white, that the masses of grape leaves and huge bunches of purple grapes that she wears may stand out in vivid relief. In her hair must be a Bacchante wreath of grape leaves and a pair of opalescent slippers over her shoulder.

The second number of the last part, "St. Nicholas," everyone is acquainted with, and the merry music of his bells is a not unpleasant accompaniment to the pianoforte music.

For the dances which illustrate the last number of each part it is best to obtain the assistance of a dancing teacher of your town or village, for even though you may have enough pupils who are also dancing school pupils, it is best to have the aid of the teacher. For the dances have to be "adapted" to the Schumann music, and the children having been accustomed to dancing to certain music find it difficult to adapt the old familiar steps to the new music. This makes a great deal of practice necessary, which is very good for the pianoforte pupil.

Dancing school teachers are always glad to have their pupils have the practice of taking part in public affairs, and feel sufficiently repaid by the statement on the program that Miss X. has had the assistance of Miss Y., the dances having been done by her pupils.

The first dance, illustrating the "May, Lovely May," is, of course, a May-day dance, and the same ropes of flowers that were used in the first tableau may be used for the dance.

The second dance, coming at the end of "The Happy Farmer," is that "Jolly Haymakers' Dance," so much used in the schools and at home entertainments. It is danced by boys in overalls and straw hats and carrying rakes.

The third dance, accompanying the "Harvest Song," is a wild, abandoned dance, danced by a girl in russet colors, overstrung with red maple leaves and chains of nuts. If possible, Jack-o'-lanterns should illuminate this dance.

The last dance is the Dance of the Months, as it comes with "New Year's Eve." It is "acted" by twelve little people, each bearing something symbolic of the month she represents.

In giving a recital of this sort it must be remembered that "the playing" the thing," therefore the pianoforte selection must be played almost entirely through before the illustrations are shown, this coming only with the last dance measures or so, and being very short. The objection to this kind of recital is that the vivid colors and action of the tableaux and dancing take away the interest from the pianoforte, which appears only through the ear, but it is a splendid kind of recital for children to attend, for it invests the music with a lively interest and a beautiful reality.

I have said nothing about the vocal music, for each singer prefers to make his own selections. As to the arrangement of the program, the fact of there being four numbers between every two tableaux and between the dances gives ample time for preparation, and avoids embarrassing waits.

It may be objected that young pupils cannot play for "fancy dancing," but I know that they can, for my pupils have done it—first year pupils too. It requires that the pupil who does this shall know the selection thoroughly, so that she can give no attention to the dancer, and that she shall have a good "work-knowledge" of rhythm, but these two things—thoroughness and rhythm—a good teacher demands from her pupils from the beginning.

The tableaux are best done by the older pupils and the dancing by the younger children.—Helen Maguire.

CLUB CORRESPONDENCE.

On October 11, 1905, the pupils of Miss Hazel M. Jackson met at her home and organized "The Music Club," which meets twice a month. Our club motto is: "Make haste slowly"; our colors are

green and white. The program for each meeting will consist of a lesson in harmony and ear-training, a short sketch from the life of some great composer and an analysis of some of his compositions.—Hazel M. Jackson.

I have formed a club for my violin pupils, called the "Beethoven Club." Our motto is: "Perfection should be the aim of every true artist." Our colors are red and white. Meetings are held once a month at my home. A short program is given, after which we study the life of some musician and composer; then musical games are played and sometimes refreshments are served. The pupils are delighted with the club and take great interest in it. The ETUDE has been a very great help; we could not do without it.—Mae Black.

The "Young Folks' Beethoven Club" was organized last October by the junior pupils of Mrs. Frances Jones. Meetings are held the first Friday in each month, at the home of the club. There are twenty-eight members. The club is divided into two sections and each in turn furnishes the program for the evening. At our meeting this month the composer for study was Mozart, and one of the members of the club read a short story of his life. The story of the "Magic Flute" was also read and several selections from that opera were played by different pupils. We had a drill on musical terms: Each member was required to spell and to pronounce correctly a musical term for the club to define. The terms were all to be selected from their studies, and any one succeeding in giving a term that no one could define was awarded a prize. A number of piano solos were played.

The length of the musical program is always limited to one hour, and is followed by an hour's social, at which light refreshments, furnished by the children, are served. Last June the club gave a public recital which was very successful, and in August the members had a picnic which was much enjoyed.

The club colors are crimson and white and each member wears a crimson and white checkered pin with the letters "Y. F. B. C." in silver. The pupils all take great pride and interest in their club.—Frances H. Jones.

We have formed a club of ten members and call ourselves "The Young Musicians' Club." We meet every Saturday. We have a plan of work for four Saturdays. The first Saturday is "Theory Day." This hour is devoted to vocal exercises and explanations of "Fundamentals of Theory." The second Saturday we call "Technic and Technique." Every member has to play a finger exercise, a scale or chord, with the different touches. The third Saturday we read inter-

esting stories of young musicians from THE ETUDE. On the fourth Saturday we will have a little impromptu musical program. We intend to give two recitals, one at Christmas and one at the end of the summer holidays, if our club proves a success.—Villie Battle, Sec.

CLUB BUTTON. Mind clubs that the publisher of THE ETUDE will send a half dozen club buttons to every club leader who reports a club that has not yet received buttons. These buttons are intended for the officers and have a portrait of Beethoven on them. Additional buttons can be had for a small price.

EACH of the three folios gives one of the three component parts of a great composer's name, by means of a hidden acrostic; in other words—a cryptogram. This is formed by letters which occur in a certain fixed order throughout each folio, one letter to each line, the order being the same in all cases; that is, the first letter begins in the same place in every one of the three divisions, after which the order is invariable. When the cue is discovered, the acrostic will be found to develop with perfect regularity. The difficulty lies in discovering this key, and as aid to this, note well the indications given in the verses themselves.

Look, children—an acrostic blind!
Tune up your wits, your memory bright,
And in these verses you will find
One who deserves fame's greatest height.

He's hidden curiously away from you—
A line gives but a letter for a cue.

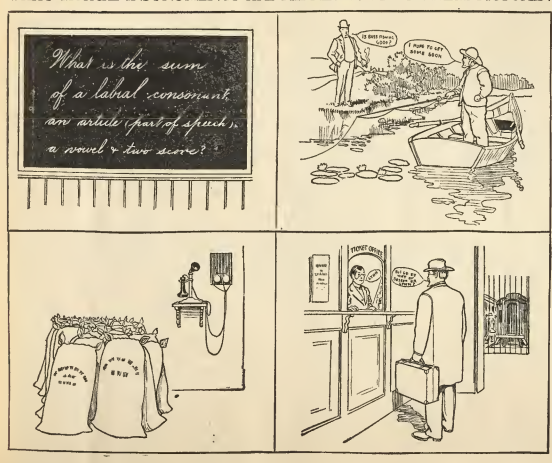
Vain effort will it be to trace
Each letter in its rightful place;
None will be found where it is due.

But only sharpen well your eyes,
Begin the search with brain alert;
An earnest look—a glance crosswise—
The trail its secret will assert.

And when you find it, you'll agree,
With more than former zeal,
That never mortal man as he,
The laurel earned from woe and weal,
Or ever won more deathless name.

—Frederic S. Lutz.

WHAT MUSICAL INSTRUMENTS ARE REPRESENTED BY THESE PICTURES?



The Etude

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I know of no more encouraging fact than the unquestionable ability of a man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture or to carve a statue, and so make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look, which morally we can do.—
Thoreau.

DECEMBER is a month of great and special activity in music. First, there are pupils' recitals which progressive teachers find helpful at the end of the first section of the seasonal musical work; then there are recitals by teachers, by concert pianists and great artists; also the symphony concert in the large music centres; concerts by choral societies, glee clubs, etc.; and more important and more wide-spread than all of these already mentioned, even when combined, is the attention paid to music by the various churches and Sunday-schools. We might get a clearer idea of the important parts which music plays during the Holiday season if we should try to conceive of a Christmas season without music! How bold and empty it would seem! The spirit of Christmas, with its joy, its largeness, its unselfishness, its spirit of "peace and good-will," is peculiarly adapted to find vent in lofty, inspired music. Words alone, be they never so well selected, so made up, rounded the periods or how poetic and rich in the imagery they present, could not express the feelings of our hearts at the Christmas season. We must call Music, heavenly music, to our assistance.

And just because music and the work of musicians, professional and amateur, is so important to religious and social life at this season, musicians should be ready to do all and a little more than is asked of them. This is the time of the year to strengthen the lines cast out for public support to the teacher's work. The influence of a special season often continues for months afterward.

Every child should be taught to love music. So far as is possible, every child should be taught to sing or to play some instrument. The Americans ought to be a race of singers. We are composite. We have in our cities many sons and daughters of the land of song. It is true that numbers of them return home, but a large majority of the younger generation stay here to become Americans, in the course of time. We have representatives of the various Slav races with their rich heritage of folk-song. The music cherishing Teutons are scattered everywhere in our land, with their love for the deep, pure sentiments of the heart that can best be expressed in music. The descendants of the old tribes of Wales may be found in various parts of our country. The mingling of these various strains cannot produce a people who shall love music for

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO EVERY READER OF THE ETUDE

its own sake. We spend thousands of dollars for music in our public schools, and yet our children do not sing freely and spontaneously, because they like not to sing, because they cannot keep from singing, because it is the natural outlet for the free, happy more songs, that they may know them whenever they want to sing. They should be encouraged to sing; they should be taught to love to sing, to be free and natural. May it not be that they are influenced by our examples too much and repress their inclination to burst into song? Let this Christmas season be a season of song by our children. What sweeter voices can we hear!

The spirit of exchange is characteristic of the Holiday season, not merely an exchange of gifts, but an exchange of sentiment, of appreciation, of good wishes, of genuine, friendly interest. There are few personal relations of a more intimate and responsible nature than that of teacher and pupil. And the responsibility and the opportunity is a double one, has a reciprocal side. The teacher's work has more than a business aspect. It is true that he sells to the pupil a certain share of his time, during which he imparts instruction. Yet the transfer of the lesson fee is not the only return the pupil can make. There must be sympathy, there must be interest, there must be striving on the part of the pupil so that the teacher may be in a frame of mind to enjoy his work and thus to add the finer spirit of self-giving. And this is a Christmas token that every pupil can and should give to a worthy teacher, and one that will earn him back in increased zeal on the part of the teacher. Show your teacher that you appreciate the work he is doing and he will want to do more for you and take more pleasure in doing more.

We call the attention of our readers, especially the younger generation who are still at their studies or who have just begun their professional careers, to the article by Mr. Krebbs, on "The Distinctive American Note in Our Music," the first part of which appears in this issue of THE ETUDE. We are all interested in our music, and we want music to be a part of American thought and activity. The American has made himself a factor in the world, in finance, in industry, in invention, in science, in literature, in art, and we want him to be a commanding figure in music, as well. By nature, the American is independent, is strongly individual, is not content to follow, eager to investigate for himself and unwilling to be trammelled by conventionalities. He has been slower to free himself and to strike out on independent lines in art, especially in music, but signs are not wanting to indicate that things are becoming different. Mr. Krebbs' discussion of the subject comes at an opportune time for the young men and women who feel within them the creative instinct and have submitted themselves to the guiding of competent teachers in order to obtain the technique of composition. At this point too many stop or make a mistake. Like piano players, they too often become slaves to the technique they have learned, instead of mastering it. This mistake is particularly fatal in musical composition. Granted that a man or woman has the creative gift and that he has become familiar with the constructive methods of the master-composers of the various periods of musical history, the application he is to make of his knowledge and power will depend upon the guiding principles he accepts. If he wishes to be individual, to have some distinctive quality in his work, he must have well-defined principles upon which to base his work, not principles of craftsmanship, but principles of conception. It is at this point that Mr. Krebbs' article will be particularly valuable, since they point to the field that shall offer material for the American composer to work up in a

No 5530

To Henry C. Whittemore

HUNGARIAN DANCE No. 7

JOH. BRAHMS

Concert Transcription by
I. PHILIPP

Allegretto

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Musical score for the left page, measures 1-16. The score is written for piano (p) and includes various dynamics and tempo markings.

- Measures 1-4: *p*, *rit.*, *p subito*, *rit. cresc.*
- Measures 5-8: *a tempo*, *ff*, *p*, *rit.*
- Measures 9-12: *a tempo*, *p cresc.*
- Measures 13-16: *ff*, *p martellato*, *cresc.*, *ff*

Fingerings and articulation marks are present throughout the score, including slurs, accents, and specific finger numbers (1-5).

Musical score for the right page, measures 17-32. The score continues the piece with various dynamics and tempo markings.

- Measures 17-20: *cresc.*, *l.h.*
- Measures 21-24: *dim.*, *rit.*, *molto*
- Measures 25-28: *p sostenuto*, *poco*, *cresc.*
- Measures 29-32: *Vivo*, *a tempo*, *ff*, *pp*, *Tempo vivo subito*

The score includes complex rhythmic patterns, slurs, and dynamic markings such as *ff*, *pp*, and *Tempo vivo subito*.

No 5121

IN FESTAL ARRAY

MARCH

H. ENGELMANN.

SECONDO

Tempo di marcia. M.M. $J = 120$

Musical score for the second part of the march. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked 'Tempo di marcia. M.M. $J = 120$ '. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and fingerings.

No 5121

IN FESTAL ARRAY

MARCH

H. ENGELMANN.

PRIMO

Tempo di marcia. M.M. $J = 120$.

Musical score for the first part of the march. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked 'Tempo di marcia. M.M. $J = 120$ '. Dynamics include *ff* (fortissimo), *sf* (sforzando), *mf* (mezzo-forte), *f* (forte), and *p* (piano). The score includes various musical notations such as slurs, ties, and fingerings.

PRIMO

[illegible]

FAREWELL

MELODY

EDWARD M. READ

Andantino M.M. $\text{♩} = 100$

Musical score for the left page of "FAREWELL". The score is in 4/4 time, key of B-flat major (two flats). It begins with a piano (*p*) and legato marking. The melody is written in the right hand, and the accompaniment is in the left hand. The score includes various musical notations such as notes, rests, and fingerings. The tempo is marked "Andantino M.M. $\text{♩} = 100$ ".

Musical score for the right page of "FAREWELL". The score continues from the left page. It includes various musical notations such as notes, rests, and fingerings. The tempo is marked "Andantino M.M. $\text{♩} = 100$ ". The score concludes with a final chord marked "ppp" (pianissimo).

BELLS OF CHRISTMAS EVE

Andantino M.M. $\text{♩} = 72$

Arranged from WENZEL

p *cresc.* *mf* *dim.*
Ped. simile *cresc.* *mf* *dim.*
mf *sf* *sf* *p*
rall. *dim.*
p *cresc.*
Ped. simile *cresc.* *p*

dolce *f* *dim.*
dim. *p* *f*
dim. *p* *Ped. simile*
cresc. *p*
cresc. *mf* *p*
mf *dim.* *pp* *rall.*

No 5525

GIPSIES

ZIGEUNER

GEORG EGGELING

Allegro M.M. $\text{♩} = 104$

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No. 5544

MELODIE

SIGISMOND STOJOWSKI, Op. 1, No. 1.

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VALE MIGNONNE

J.B. TOURNEUR

Tempo di Valse. M.M.♩ = 63.

VIOLIN *p*

PIANO *p*

rall. *a tempo*

rall. *a tempo*

TRIO. *p*

cresc. *f* *dim.*

cresc. *f* *dim.*

p *f*

rît e cresc. *f*

rît e cresc. *f*

A QUAINT DANCE

GEORGE DUDLEY MARTIN

Grazioso M.M. ♩ = 112

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5542-2

No 5516

CALABRIA.

TARANTELLA.

EDMUND PARLOW.

Presto. M.M. ♩ = 176.

f

mf

Ped. simile

p

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mf

Ped. simile

Fine

fp

p

f

fp

D.C.

IN QUIET MEDITATION

W. F. SUDDS, Op. 302.

Andante cantabile. M.M. ♩ = 72.

The first system of the musical score for 'In Quiet Meditation' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Andante cantabile. M.M. ♩ = 72.' The music begins with a piano (p) dynamic. The first staff contains several measures with eighth and sixteenth notes, some with fingerings (1, 2, 3, 4, 5) and slurs. The second staff continues the melody with similar rhythmic patterns and fingerings. The system concludes with a few more measures, including a triplet of eighth notes.

Poco animato.

The second system of the musical score continues the piece. It begins with a piano (pp) dynamic. The tempo is marked 'Poco animato.' The music features more active eighth and sixteenth notes, with various fingerings and slurs. The system ends with a few measures, including a triplet of eighth notes.

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The third system of the musical score continues the piece. It begins with a piano (pp) dynamic. The tempo is marked 'Tempo I.' The music features more active eighth and sixteenth notes, with various fingerings and slurs. The system ends with a few measures, including a triplet of eighth notes.

THE PLACE OF PITY

WILLIAM H. GARDNER

WM. H. PONTIUS

In a fervent manner

When all the world for-sakes you, When Sor-row's bur-den seems too
No doubt dis-turbs the Sa-viour, It is e-nough that ye are
great to bear, Seek ye the Place of Pit-y! Ye sure-ly will find con-so-
bowed with pain. He knows ye ask His pit-y, And nev-er hu-man heart has
la-tion there! "Ye know it not!" Ah, lis-ten then, 'Tis
asked in vain. Then wait no more! Tis time to-day! His

there ye shall find hope a-gain, Go kneel be-fore the Cross sub-lime, Where
peace with thee will live al-way, Go seek the Cross, and bow in prayer, And
Je-sus waits with love di-vine. There is the Place of
find the Sa-viour's pit-y there.
Pit-y, The Cross of Cal-va-ry, Where Christ the Sa-viour
suf-fered, Re-deem-ing you and me.

His grace is all suf - fi - cient, His love will con - quer

grief, Go seek the Place of Pit - y, And find a sweet re -

lief.

Go seek the Place of Pit - y, And find a sweet re - lief.

p rit. rall e dim.

p rit. rall e dim.

1

lief.

2

lief. Go seek the Place of Pit - y, And find a sweet re - lief.

p rit. rall e dim.

VIOLET

CHARLES HERVEY.

Allegretto moderato. M.M. = 80.

ARTHUR HERVEY.

Vio - let, neath the grass con - cealed,
Sun - ny rays with lov - ing beam,

Hop - ing still, tho' un - re - veald, Vi - o - let, re - joice with me!
Thro' thy heart will soft - ly stream, Dry thy tears and hap - py be,

cresc.

cresc.

f con sentimento

Vi - o - let, re - joice with me! Sun - shine com - eth e'en to
Dry thy tears and hap - py be, Vi - o - let, re - joice with

f con sentimento

thee, to thee.
me, with me.

sub p

pp

O Little Babe of Bethlehem

Christmas Song

Quartet or Chorus ad lib.

Words and music by R.M. STULTS.

SOPR. SOLO.
Andante con moto. M.M. = 92. p

Sprightly.
 (Christmas Bells)
 O Lit-tle Babe of Beth-le-hem! Be-fore Thy couch we
 O Lit-tle Babe of Beth-le-hem! O Word In-car-nate

dim. e rall.
mf Sw: Full (box open) **mf** Sw: Soft s & 4 ft.

Ped: 16 ft. to Sw.

mf **p** **mf** **cresc.**

kneel; Up-on Thy brow no di-a-dem Thy King-ship doth re-veal. No re-gal robes a-bout Thee spread, Thy
 giv'n! Could we but touch Thy garment's hem, And know our sins for-giv'n! Teach us O Lord to trust Thee more, Off.

mf **p** **mf** **cresc.**

rit. **dim.** **a tempo** **dim.** **p** **DUET ad lib.**

roy-al-ty ex-press Thy pal-ace but a man-gar-bed Thy mission here to bless.
 spring of God's great love! And with an-gel-ic hosts a-dore Thee, throned in heav'n a-bove.

f **colla voce** **dim.** **f** **a tempo** **dim.** **p** **Increase Sw.**

QUARTET or CHORUS ad lib.
f **a tempo** **ff** **rit.**

Our praise shall nev-er cease; O Lit-tle Babe of Beth-le-hem! Thou Lamb of God! Thou Prince of Peace!

a tempo **ff** **p** **rit.**

Our praise shall nev-er cease; O Lit-tle Babe of Beth-le-hem! Thou Lamb of God! Thou Prince of Peace!

a tempo **ff** **p** **rit.**

Gt: 8 & 4 ft. Sw. coagled. **ff** **Sw.** **rit.**

Ped. to Gt. **Ped. to Gt. off.**

THE ETUDE

VOCAL DEPARTMENT

Conducted by H.W. Greene

OUT OF THE ORDINARY.

It is as natural as it is easy for most persons to be ordinary. Perhaps it is creditable even to swell the number that maintains the average above which lies success and below which failure is certain. But it is not better so to live and strive that the term ordinary cannot justly fit us?

"How to rise above the ordinary" is the problem. The indefinite desire to get up higher will not do it. Merely to aspire is cheap. Ambition is only a long word with many. Those who possess ambition never find time to use the word. Ambitious people are usually but wrongly accused of being selfish and secretive, only because the fire which they feed consumes everything but the thing itself—that is too deep and sacred to be held up for inspection—clinging to it is a heart. The strong nature shudders at such an exposure.

If we would rise above the ordinary, we must first comprehend the status of the ordinary; next find our relation to it, and then divine the lifting power that shall make our ascent possible. It is here that a large percentage of the failures occur. To work harder is not the thing. To work with a definite purpose along a special line is the idea. Where the brain counts is in finding the special direction in which we have an aptitude peculiar to ourselves. If that cannot be found, there is no help for us. We shall remain in the ranks with the ordinary. A young man will tell you he is throbbing with ambition—that he has "hitched his wagon to a star." A few well-selected questions will unsettle him. If he is strongly in earnest he will let you talk. You may be sure of your ground if the student's purpose is to learn your opinion of his value, if that value can be said to be special in any direction. You will not be long in finding that you meet on a common footing.

How many lines in the vocal art may be rightfully considered as special? Singing of itself is a specialized feature of music, but the distinctions may be drawn finer. Correct taste and a right method of tone production are inevitably of the first importance, but from this point one may specialize in teaching method, interpretation, children, as a singer one may specialize in oratorio, opera, light opera, church, lieder, ballads, illustrative recitals, etc.

Do I hear you say that a teacher should be able to cover method, interpretation and children's voices equally well, to be fully equipped for his part? I quite agree with you. But if any one phase of the art is more attractive to him than another, is it not better that he be encouraged, until his needs in the other directions become more apparent to him? This I fully believe, and it is even more important that the pupil who is to sing be studied and his expressed preference as to specialty be encouraged so far as the teacher's knowledge of the requirements of that specialty can be made to fit his voice and temperament. A remarkable example of this came under my observation recently. A young man of a fair voice went to a teacher who held in supreme contempt anything vocal that did not come up to the Schubert, Schumann, Brahms and Strauss standard. This student had a most remarkable gift for oratory and was here to succeed in a field where that gift is in demand. Briefly, he found the wrong teacher. Their ideas of art were as antipodal as the poles.

Instead of aiding the youth to rise in his special line of work, he endeavored to instill in his mind an appreciation of the beauties of Brahms. Result, failure, and a change of teachers. His next venture was more fortunate. He found the man who

could estimate talent at its relative value, and who, realizing the greater need of moral stamina in the field wherein he must ultimately shine, divided his efforts between sharpening the perceptions of the pupil as to the false and true in that field and fortifying him against the evils with which he must contend in such an atmosphere. While all cases are not so clearly defined as this, the suggestion is clear—specialize if there is the remotest indication of a lead.

So far as the pupil's bent is revealed, it is the teacher's province to follow. Those who have no bent, who just move along as far and as fast as

The Editor of the Vocal Department is pleased to be able to print for the benefit of the readers of THE ETUDE an original poem of special interest to singers, by Leslie Willis Sprague, the eminent writer and lecturer.

THE CALL TO THE SINGER

By LESLIE WILLIS SPRAGUE

(Written for and dedicated to The Brookfield Summer School of Music, 1905.)

Oh sing the song of a man in all of his promise and power!

With courage to face life's dangers, with faith for its darkest hour.

Sing of the hopes that mount upward, to goals beyond his reach:

Sing of the ties that bind him, of duties to all and to each.

Long is the way of man's progress, dark are the nights of his life,

Heavy the burden he carries, bitter the salt of his tears.

Weary the days of his journey, many the failures he knows,

And who that is human can pay all of the love that he owes?

Oh sing to the fainting man's courage, sing to the hope that ne'er dies,

Sing of the vision that blossoms sorrow's tear-dimmed eyes:

Sing of the strength which the burden to the weary bears given;

Of blessings which duty bestows upon each who for his lives!

Sing of the sunlight which warms man, of waters that quench his thirst;

Sing of the promise to failure, that the last shall be the first:

Sing of the joy of the triumph which awaits the resolute will;

Sing the Divine commandment, with its blessed: "Peace, be still."

Oh, blest be the gift of the singer, whose power is over the heart:

Blest be the purpose holy, to which he devotes his art.

The world is in need of his music, to cheer, awaken, inspire;

The wings of his Muse are summoned to fan the heavenly fire.

Voices must grow out of language, and singers must begin by singing thoughts.

The term *bel canto* is in some quarters perilously near *Acous pous*. *Bel canto* simply meant mastery over the voice.

The tendency of composers is to make vocal music more and more histrionic, so that it shall correspond more and more with the inflections of languages.

A sense of unreality has been given to oratorio singing by insistence that it is not dramatic.

Inspiration can do something without elaborate technique, but technique can do nothing without inspiration.

A noble creative power compels a noble technique.

The vocalist does his work worthily when he makes the thought and the sung-word correspond. The real singer is the man who reveals character in the act of dealing with thought.

Three ideas form the basis of a singer's technique: a breath taken deeply and deeply controlled, soft flow of the voice, and relaxation, so that there is no stiffness in the muscles of the chest.

When the whole man physically and spiritually sings, all men must listen.

Captivity of the vocal chords spells vibrato; license spells wobble.

All pronouncing which cramps the throat is wrong.

Breath with the lower rather than with the upper part of the trunk filling it up with the anterior, the dorsal and the lateral regions, all round the waist.

A deeply controlled breath ensures free action for the larynx and the pronouncing apparatus.

Some would make singing all tears, others all smiles; some would have it all hypnotism, others all intellect.

The body depends upon the mind for its inspiration.

It is not the amount of breath a man takes that tells, it is the amount he controls.

A good deep breath is the best cure for nervousness in a singer.

A student's aim should be to sing a word rather than to make a tone.

The singing and the speaking voices are not two. Man has but one voice. But the voice teacher employs a broader vowel than the fictionist.

Passion and zeal, with reason throned above them, give divine fire. Pegasus must be driven on a curb.

The singing student should read aloud, and study how to convey an impression with the voice.

Oratorio will finally absorb opera and make it one with itself.

AS TO ENGLISH.

A ROSSO should be considered as a complete expression of one idea through the medium of language and sound. The words appeal most to the intelligence, the music to the emotions. The emotional faculties should be directed by the intellectual and so the music should be subordinate to the words. This was recognized by the Greeks, whose judgment in all esthetic questions was

so unerringly correct, so far as we can learn. Music, although a most important element in their dramatic representations, was, when used as an accompaniment, strictly subordinate to the words. The words, then, which form the intellectual structure of the song, should most certainly be understood before we can thoroughly appreciate the idea set forth musically by the composer.

The majority of concert-goers are probably but slightly acquainted with any foreign language. It, therefore, must be impossible for them to follow with entire appreciation, the text of songs not in the English language. There is no reason why songs written in English should not be sung and sung beautifully in English. In the lyrics of no other modern language do we find rhythmic effects so markedly musical. We can collect an anthology of lyric poetry from the Elizabethan era down to the present time that will safely challenge comparison with a similar collection in any other language. We may safely say that English songs, as a whole, surpass all others in poetic beauty, in their wide range of interest and also in variety of melodious rhythms.

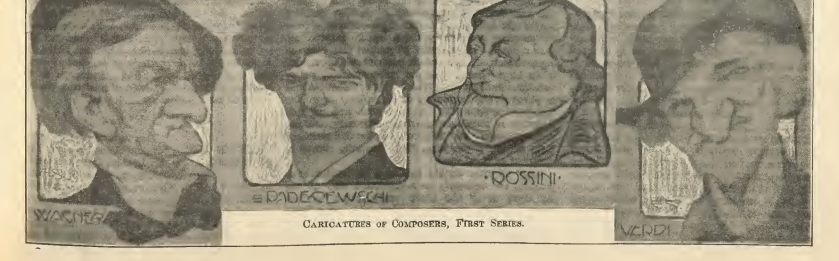
THE SINGING OF THE FUTURE.

The following are a few of the points mentioned by Mr. Fraugon Davies, the noted baritone, in his book with the above title, just issued:

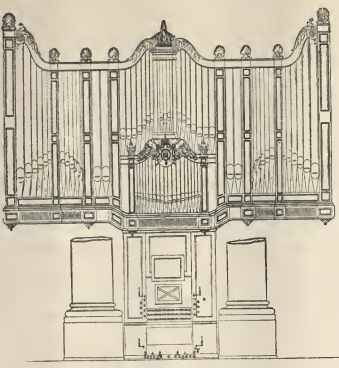
The poet comments on life; the composer comments on the poet; the singer interprets the composer's comment. Thus the singer has at command a three-distilled essence.

The germ of vocal efficiency lies in musical efficiency.

100



EDITED BY EVERETT E. TRUETTE



The musical calibre of an organist is frequently judged by the makeup of his programs, but this often favors of injustice, specially when the performance of the program was not heard by the one so judging. For many organists who are accredited with unquestionable skill as exchequers seem to lack that savoir-faire which is necessary to insure a well-balanced program. One organist will open his program with the "Berceuse" of Guilmant, place the "Little" C minor Fugue of Bach in the middle, and close with Krieger's "Scene Orientale." Another will place the

GRIEF IN THE ORGAN-LOFT. THE separation of Church and State in France has many a rainy day in store, both for artists and craftsmen. No more tall coats to make and sell. No more splendid vestments to broider with loving care and bring remuneration to market. No more crosses and erosiers. No no plate. And now comes a wail from the Organ-Loft. When the evil day arrives, and already the sky is black and dripping the organ-loft will no longer

* * *

"ORGANS I HAVE PLAYED."

THE most interesting of all was, of course, the "Grand Organ" in Festival Hall, St. Louis, Mo. The great five manual masterpiece with one hundred and forty speaking stops, is most certainly a credit to the builders.

Mexico, "The Land of the Mid-Day Sun," has some remarkable organs. I had the pleasure of playing

NEW CHRISTMAS ANTHEMS.—In the Beginning was the Word, Sely; The Heavens Declare, Macpherson; In that Day, Bridge; Break Forth into Joy, Mathews. (Novello.)

The Lord is My Strength, Thayer; Behold! a King, Scott; There were Shepherds (trio for ladies' voices),

Send for new booklet "E" **AUSTIN ORGAN CO., Hartford, Conn.**

VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

Hurried results are worse than none. We must force nothing, but be partakers of the divine patience. If there is one thing evident in the world's history, it is that God hath not. All haste implies weakness. Time is as cheap as space and matter.—George MacDonald.

The following article, which we reproduce from the *Viola Times*, is both interesting and appalling. It will recall to some of our readers the days when a certain Prof. Benjamin started various communities with his colossal violin classes, and gave his memorable exhibitions of how the violin should not be played. Prof. Benjamin has, we believe, disappeared from the musical horizon—in all probability for the very excellent reason that his ingenious scheme enabled him, after a brief career, to live in peace and luxury to a good old age. The "Maidstone" system, mentioned by our contemporary across the sea, is not familiar to us; so we will content ourselves with reprinting the article in question without further comment.

"The introduction of the violin to the scholars of English elementary schools has been attended with great success. So great, indeed, that 100,000 children are now developing a love of this branch of music, and it is not too much to expect that from this army of violinists one day may spring a real British genius.

In February last year the *Express* announced that 30,000 boys and girls of England were learning to play the violin on the "Maidstone" system.

The "Maidstone" system is the result of an experiment carried out originally at All Saints' National Schools, in Maidstone, and it is now being adopted by schools all over the country.

Messrs. Murdoch and Co., Limited, of Maidstone and London, the promoters of the scheme, supply children with violins, piccolos and mandolins, on the easy instalment plan, and the young members each pay three pence per week for tuition, which is given out of school hours.

The permission of the authorities has, of course, to be obtained before these orchestral exercises are attached to any school, but the children are showing such keenness that hardly a day passes without the formation of a new class. The classes range in number from a dozen to 150.

The Plymouth School Board has taken up the scheme enthusiastically, and at Sheffield there are no fewer than 1000 child fiddlers.

Altogether over 2000 "Maidstone" classes have been established throughout England and Wales, and at the recent concert given at the Crystal Palace, 700 children attending the violin classes attached to London elementary and other schools gave a very creditable performance. It is hoped in time to establish scholarships and competitions, so that pupils can be encouraged to work from stage to stage until they reach the Royal Academy of Music."

Nothing in the technical side of violin playing is more widely and thoroughly misapprehended than the question of how much, and what kind of, work should be done in the first position. Our numerous "methods" give evidence of the fact that their authors never gave this subject serious attention; our teachers furnish us with unmistakable proofs that they, too, have not yet discovered the grave importance of lingering sufficiently long in the first position; and the technical inefficiency of the majority of pupils are easily traceable to the general disregard of the need of thorough work in a position which should easily be mastered as, in many respects, the most important on the finger-board.

All "methods" with which we are familiar, even those bearing names of great weight in the violin world, rush impetuously towards the upper positions. The earlier pages of such books guide the pupil

through the very first rudiments of bowing and fingering, and, after a few scales and brief exercises, pass into the second position, their authors obviously assuming that pupils in general require only an occasional reminder of the correct position. Now, such an assumption is as foolish as it is unfortunate; and it seems to us that if our teachers would exercise their intelligence, they would quickly learn that our "methods" are not safe guides on the question under discussion.

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HINTS CONCERNING VIOLIN STUDY.

There are two reasons why pupils dislike study in the early stages. First, the teacher may not be able to produce a beautiful model tone on a good instrument; secondly, both the teacher and the pupil may have poor instruments. It is a serious menace to violin study in America that parents do not insist on giving their children instruments upon which one can obtain a real tone. Many of my advanced pupils have poor instruments. Therefore I have urged them to rent a good violin at the rate of \$1.00 to \$2.00 a month.

Now, I cannot convince myself that beginners even should be obliged to listen to a poor toned instrument. I began study as a child with an inferior violin, but I was a pianist who played the violin theoretically, but who could not produce one tone upon the violin with ease or beauty. I do not remember that I ever heard a model violin tone or, after a few scales and brief exercises, pass into the second position, their authors obviously assuming that pupils in general require only an occasional reminder of the correct position. Now, such an assumption is as foolish as it is unfortunate; and it seems to us that if our teachers would exercise their intelligence, they would quickly learn that our "methods" are not safe guides on the question under discussion.

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the hair with the hands. Every pupil should own two bows of proper length and weight. The teacher should choose light bows for children's use. The bow should always be of proper length, and, above all, let the bow have a flexible stick and let it be rehearsed frequently.

THE CARE OF THE VIOLIN.

Owners of good violins always have them insured. Children should, very early in violin study, learn to take care of the violin. The box, or case, should be lined. The bow should be fastened to the cover of the box by a strap. The violin should be unencumbered by any articles within the case. The rosin should be kept in a compartment with strings and the strings should lie in a good leather or tin case. The violin should never slide about in the box. It should be arranged by stays or props. The violin should not be left out of its case long at a time. A silk handkerchief, or some soft substance, should cover it. Rosin should not be left under the bridge. When ridges are worn in the fingerboard, the repairer should look at the instrument. Pegs must be kept in order, strings good, bridge safely adjusted. All these things are part of a successful study.

I will add a final statement: If we wish to attain anything in art, we must have good models, and must keep our tools in order.—*Florence Laetitia Wain.*

We hear much said by earnest, conscientious teachers of music, against the so-called "art" of teaching through imitation.

A pupil learns by imitating his teacher's playing or singing," they say, "his method of acquirement ranks him with the parrot; he gains no real knowledge of music. Do not subject him to the imitation of his teacher's style; give him his rightful, sacred chance at individual expression!"

Although it is true that merely to imitate, without in some measure understanding why we do so, is indeed more or less parrot-like; the teacher of music who does not (in the earlier grades, particularly) present himself as a model to be imitated by his pupil, can hardly attain success.

When a rule or suggestion is really explained to the pupil, lucid explanation should be given by the teacher. Of course, to attempt to teach a pupil of strong musical individuality, by setting up for his servile imitation, my own conception of composition, and holding him rightly and against his will to this conception, would be, indeed, a sin of the most marked description; but a rule for the treatment of young geniuses presupposes the existence of the geniuses. And I respectfully ask: "Where are our geniuses? Where are the pupils of strong musical individuality?"

We see very few such in America, but many, many, nearly all (more's the pity), with some little artistic capacity, which flickering capacity may be fanned into a flame, when possible, by means of the right teacher and the patience and effort of the pupil.

When a pupil with strong musical individuality is found, his treatment should, of course, be adapted to his nature. Such a pupil's concept is in his own, and should be treated respectfully. But upon a pupil's lacking of gift of originality, with hardly one signifying musical trait (and I repeat, such pupils make up well-nigh the sum total of the average teaching clientele), yet with sufficient capacity and sufficient patience to become in time a "pleasing" performer—why should not the teacher, if he can, engrain upon such an one his own conception of a composition?

I believe this is the only thing left for the teacher to do that it is just this or nothing. In confirmation of this, we need but note how all invariably a gifted teacher's pupils repeat his style.

A deplorable fact? It is said. I think we should rather deplore the amazing absence of musical individuality among American students. Of course, a musical teacher should do his best to stimulate the average pupil's powers toward the development of an individual taste; but he must not neglect to do so, and the experience, I judge, of nearly all our teachers, is that in the majority of pupils this taste is conspicuous by its absence, and must needs be supplied by the teacher.

Far from desiring to give a pupil his own prized conception of a composition and have it played or sung as the pupil's own, the teacher who is also a public performer dislikes exceedingly to do this. It seems to rob him of his musical rights, and sometimes, from this one necessity, that of engraving himself thus upon pupils) his work becomes exceedingly distasteful.

Teaching by imitation does not exclude the halt of explanation, which may often precede it, thus enhancing its value. A rule given, the reason for it should be made clear if possible, by verbal explanation clearly and concisely given. Now follows the illustration, for instance:

"In playing this 'Barcarolle' you should get into the swing of the rhythm; try to imagine a boat rocking upon the tide; play it somewhat thus" (illustrating) (or a lesson in the earlier grades):

"Hold the bow absolutely parallel with the bridge; the reason for so doing is that if it is held even a little otherwise it gives an inharmonious tone" (illustrating). Of course, the imitative method saves time and much speaking, and is thus highly economical.

In the cultivation, for instance, of tone quality—that second most difficult to impart through explanation, but which more than any other element expresses essential character, and through which genius most adequately shows itself—in imparting the higher qualities a teacher who misses his mark again and again by too much talking.

Let him, if he is himself a good exemplar, cease from much speaking, and simply play. My word for it, the pupil will be inspired the gainer, and the teacher will not have the sore throat next day! Among my several teachers I learned the most from the one who talked the least, but played the most.

An experience in instructing one of my average pupils has some points of interest. Little Nellie was a good and docile child, of even disposition, sensitive and retiring. When she began violin lessons she showed little aptitude, being neither quickly receptive to explanation nor to the illustrative methods which I employed. Her intonation was defective, her sense of the difference between a pure and an impure tone was at first far from keen. Constant ear drill was necessary both for the sake of intonation and for quality. I would play a scale or a melody correctly, then, inaccurately, and ask Nellie to tell me which way was in tune. I gradually gained ground, inasmuch as Nellie learned fairly soon to distinguish between a melody such as "Sweet Home," when played in a pure intonation out of tune. The correct playing of scales, especially the minor mode, was harder for Nellie to master, yet within a reasonable time together we accomplished this too. I did a great deal of playing with Nellie, but with wonderful her! I played to her often, but her ear and her musical taste might be trained by listening rightly. I sold little concerning tone quality—but Nellie's first scratchiness soon began to disappear as her bow arm came under her control. Next she began to develop a certain roundedness and purity in tone; it was largely unconscious on her part, but was literally imitated from me.

Later on, she developed from this (with as much analytic explanation from me as she could comprehend) a good style—yet closely resembling my own of course.

Nellie's mind was not loquaciously; I found that much talk and attempts at explanation were largely lost upon her. So I never said much concerning tone quality, nor indeed about the other elements of style; but I gave her many examples of excellence in tone quality. She gradually absorbed the conception of a good tone and the good tone manifested itself.

Nellie remained with me some half-dozen years, and by that time had developed into an excellent orchestra player, as well as a good player of solos, such as the easier Die Meeres Sturme, the Mazurka by Chopin, etc. Her intonation was pure, her tone rich and full. Her auditions enjoyed and appreciated her. As an average pupil, Nellie was a marked success.

Upon the whole, why is it not safest and best to allow a frankly practical imitations to purely analytic musical teaching in the case of the average American pupil? Why not proceed openly and with a free conscience, upon the demonstrated fact that, while analysis and explanation should always be given where it does good, the main reliance in training for musical expression must, under existing American conditions, have exemplification and ever fine exemplification, to the end of the chapter?—*Marion Osgood.*

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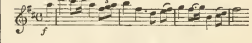
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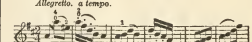
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(Continued on page 512)

(Continued from page 511.)

PREMIUMS.

On page 522 of the advertising section of this issue will be found a selected list made up from our regular Premium List. We should like every one of our subscribers to send us during the coming season at least one other subscription besides *The Etude*. This *Etude* deserves your support. The management is making every effort to furnish the most attractive and valuable music journal. Our aim is to make each issue, if possible, of better value than the last. We are, therefore, making every effort in every issue we strive to supply something for every class among our contributors.

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Until the book is ready to place on the market we will accept orders in advance at 40 cents per copy, postage paid, if cash accompanies the order; if a charge is to be made, postage is additional. To introduce the complete work we will furnish four books to schools and teachers for \$1.00, postage paid, if cash accompanies the order.

VOLUME I of the "Selected Crazy Studies," edited by Emil Liebling, is nearly ready for the press. The entire work will consist of three volumes, but during the current month we will continue the order for Volume I. These studies will constitute a complete graded course in Czerny, covering technical work thoroughly, from grades II to VI. Volume I starts with a credit course in the second grade, and works up to the early third grade. In addition to the well-known studies of Czerny, there is a wealth of less-known material of much value, as the selection of these studies has been made from Czerny's entire works.

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During the present month, the special price for introductory purposes for Volume I will be 25 cents, if cash accompanies the order.

GIFTS FOR MUSIC LOVERS.

ELSEWHERE in this issue, among the advertising pages, will be found an advertisement: "GIFTS FOR MUSIC LOVERS." We have drawn together under this heading a book and article on our catalogue which is particularly well suited for the purpose, a Christmas offering to one's friends. In the most cases, the titles explain the works. In other cases, we have added a few words of explanation. The editions mentioned are in every case our best, notwithstanding the extraordinarily low prices which we make for this one month of December.

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OUR special Christmas "Gift Offer" of *THE ETUDE* this year includes the Holiday number, mailed to arrive on Christmas morning, a Christmas card bearing the donor's name and a full 1000 subscription. A constant reminder of the donor's thoughtfulness.

We will appreciate anyone who may do in extending the usefulness of *THE ETUDE* by calling it to the attention of all your musical acquaintances. We ask this because we are sure that you will do your friends a service, yourself credit, and *THE ETUDE* justice.

MUSIC FOR CHRISTMAS. Our patrons will find on one of the advertising pages of this issue a list of music for Christmas—solos, duets and anthems—which we will send for examination. These anthems are all attractive, some of them having stood the test of several years' use and are still in demand. Send in your orders early and avoid the rush of the last week or ten days before Christmas.

MOEZKOWSKI'S "Spanish Dances" for four hands are now in print and ready for distribution, and the special offer is hereby withdrawn. We call the edition of this work to be the best on the market.

THE MUSIC in this issue covers twenty-six pages, a thoroughly well-balanced selection of pieces in every style and grade, including a number of valuable novelties. We call special attention during the splendid transcription for piano solo of Brahms' "Hungarian Dance," No. 7, by Isidor Philipp, a pianist and pedagogue. Parlow's "Gallia" is a new and characteristic arrangement by a composer of European reputation. American composers are represented by three new and attractive compositions: R. M. Read's melody, entitled "Four well" will be welcomed by admirers of this popular writer. "Saddle" in "Quiet Meditation" is one of his most recent and best compositions. Geo. D. Marlin's "A Quaint Dance" is a characteristic and melodious bit of writing. "Episodes," by Engelberg, is an attractive little piece, full of color and originality. Wezel's "Bells of Christmas Eve" is a bright and pretty drawing-room piece appropriate to the season. The four-hand piece is a new march by Engelberg, entitled "In Festive Array," one of his best. R. M. Stutz's "Christmas Song" is a novelty which may be used either as a solo or as an anthem with a *Hilf mir* chorus. "The Place of Pity," by Pontius, is a sacred song with strength and dignity that will appeal to choir singers, men, women and children, as well as for students, we give our ex-quisite little song, "The Violet," by Arthur Hovey, a fine English composer.

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We will shortly publish an edition of the "Kleine Pischka." Of recent years this work has become highly popular among teachers. It is a set of short and practical technical exercises, and is called the "Kleine Pischka" to distinguish it from the large set of technical exercises by Pischka, to which it is intended to form an introduction. These studies carry out logically the nature and the equal development of the hands and the working out of each technical figure employed throughout all the keys. It is probably the best and most useful set of purely technical exercises ever invented. Each technical point is thoroughly brought out. Our edition has been carefully revised and will be gotten out in a handsome and substantial manner. The special introductory price during the present month will be 30 cents per copy, if cash accompanies the order.

With this issue we present to our subscribers and patrons our Seventeenth Annual Holiday Offer which will be found on page 523. This list contains about all the live, modern works in musical literature, and also the best collections of music suitable for musical gifts. A number of new works that have never appeared on any previous offer have been added. The price includes postage, and every book on list has been reduced from 10 per cent. to 50 per cent. Cash must accompany orders to receive the advantage of the reduced price.

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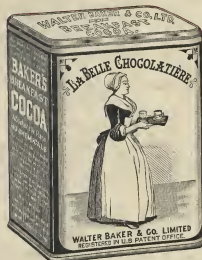
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